J. H. Benrimo on Artistic Stage Direction

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

APRIL 28, 1917 PRICE TEN CENTS

DOUGLAS FAIRBANKS

Theater Conditions as Viewed by Joe Weber

THIS WEEK'S MIRROR COVER

If Douglas Fairbanks, whose picture appears on this week's cover, was a success on the stage, he is a triumph in pictures. Exhibitors declare—and they are in a position to know—that during the comparatively short period of his screen appearances, he has won a following second to none. There is no better example of the power of a magnetic, winning personality.

On the stage, in plays such as "The Gentleman from Mississippi," "The Cub," and "Hawthorne, U. S. A.," Mr. Fairbanks typified the aggressive, optimistic, athletic, joyfully healthy young American. He reflected the most wholesome attributes of youthful character and audiences liked him.

From the time of his photoplay debut in "The Lamb," there never was a question about Mr. Fairbanks' ability to utilize all the likable qualities of his personality in screen performances, and he has advanced steadily until now he heads his own company, the product of which will be released through the Artcraft exchanges. "The Habit of Happiness," "The Good Bad Man," "Reggie Mixes In," "The Half Breed," "Manhattan Madness," and "The Americano" are numbered among the photoplays which have placed Mr. Fairbanks in the forefront of motion picture actors.

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII — NEW YORK, SATURDAY, APRIL 28, 1917 — No. 2007

PROTESTING DELEGATION IN ALBANY

Motion Picture Men Appear Before Senate Judiciary Committee with Arguments Against Wheeler Bill—Unfair Discrimination Alleged by Heads of Largest Producing Concerns in the Country—Appeal for Support in Defeating Measure Is Issued by National Association

ALBANY, N. Y. (*Special*).—A delegation of motion picture men, several hundred strong, and including the heads of practically every important company in the country, appeared at the Capitol April 19 before the Senate Judiciary Committee in opposition to the bill introduced in the Legislature by the Wheeler Motion Picture Taxation Committee, which is designed to impose a tax upon the producers, distributors and the exhibitors of motion pictures.

The remarkable delegation of photoplay executives and their representatives marked the most impressive concerted effort of the motion picture men to combat what they consider to be the gravest menace faced by the industry since the defeat of the Federal Censorship bill in Washington.

Not Helping the State

Despite the fact that Chairman Wheeler insists that this proposed bill will not tax the motion picture business more than $150,000 yearly, he introduced in the Assembly on April 19 a bill calling for an appropriation of the sum of $125,000 to maintain the motion picture department, which, according to the Assemblyman's own words, will only bring in to the State a revenue of $150,000. It was pointed out that the picture men are asked to support a State department, and nothing else, for the reason that the department will be only self-supporting and the State will gain nothing by the passage of the Wheeler bill.

William A. Brady, president of the National Association and of the World Film Corporation, made a powerful speech against the proposed measure.

Brady Alleges Discrimination

"Why discriminate against us?" he demanded bitterly. "Are we crooks, thieves, pirates, second-story men and outlaws generally? Why don't you go after the bandits shaking down people for grand opera tickets for the benefit of foreigners who come over here and take a shipload of our money away? Why don't you tax John McCormack and Paderewski? They don't have to hire artists, authors, and mechanics; they travel with a piano—and they don't have to pay for that."

Mr. Brady declared that it was unfair to levy heavy taxes on the poor man's amusement while the theatrical interests (and he reminded the committee that he owned a few of these himself) and golf, baseball, tennis, grand opera, dollar-limit poker, and pinochle remained on the free list.

J. Robert Rosen presided at the hearing for the motion picture men, and directed the opposing forces to the proposed law.

Attack on Commission Plan

Martin W. Littleton delivered a scathing attack on the commission plan and quoted sections of the law to show that such an arbitrary body would be unconstitutional. Among others who spoke were P. A. Powers of the Universal Exchange; Adolph Zukor, head of Famous Players-Lasky; Walter W. Irwin of Vitagraph, and Margaret Mayo of Goldwyn.

Former Senator Harvey D. Hinman, who acted as counsel for the Motion Picture Investigating Committee, was the only speaker in favor of the bill, and he did not appear very enthusiastic in his efforts in behalf of the measure, for at the conclusion of his speech he recommended that even if this bill did not meet with the approval of the Judiciary Committee, he thought that some tax should be imposed upon the industry and some means be prescribed for regulating the manufacture, distribution, and the exhibition of motion picture films.

Prominent Men Present

Among other prominent film manufacturers and motion picture men who came from New York on the special train to attend the hearing were: Richard Rowland, president of the Metro Pictures Corporation; Hiram Abrams, president of Paramount Pictures Corporation; Walter E. Greene, president of Artcraft Pictures Corporation; J. A. Berst, vice-president of Pathe; Samuel Goldfish, president of the Goldwyn Pictures Corporation; William L. Sherrill, president of the Frohman Amusement Company; William L. Sherry, president of the William L. Sherry Feature Film Company; Carl Laemmle, president of Universal; Jules Brulatour, representing the Eastman Kodak Company; Arthur S. Friend, treasurer of Famous Players-Lasky; James Steele and B. P. Schulberg, treasurer and general manager, respectively, of the Paramount Pictures Corporation; L. W. McChesney, manager Edison studios; P. A. Powers, of Universal; R. W. France, general manager of Triangle; Carl Anderson, of Paralta; Al Lichtman, general manager of Artcraft; Joseph M. Schenck, of the Paramount-Arbuckle comedies, and E. A. McManus, general manager of the International Film Service.

Action Uncertain

Not a member of the Judiciary Committee, of which J. Henry Walters of Syracuse is the chairman, has openly declared that he will support the Wheeler bill except William A. Carson of Yates County. And it is not known just how they will stand when it comes to a vote in the committee.

The impression prevails among those opposed to the measure that in view of the bill introduced by Senator Mills, which provides for the taxation of all corporations of 3½ per cent. of their net earnings, that the motion picture industry should not be obliged to pay another tax, as the Mills bill is almost certain of becoming a law at this session of the Legislature.

Final Appeal Issued

On April 20 Frank H. Elliott, executive secretary of the National Association of the Motion Picture Industry, addressed the following letter to all members of the association:

"The fate of the motion picture license-tax bill at Albany now rests with the Judiciary Committee of the Senate, and every effort must be made to secure an unfavorable report.

"Please, therefore, communicate at once with every business connection, relative or friend you have in the State, requesting that they wire or write to their senator at Albany, urging him to call upon the members of the Judiciary Committee, protesting against the license-tax bill on the ground that it is unfair, discriminatory, and unjust, and urging that the bill should not be reported.

"Enclosed herewith is a list of the members of the Senate, also of the members of the Judiciary Committee, which it is expected will finally consider this bill not later than next Tuesday, April 24.

"There is no time to be lost. Issue your appeal for support immediately, so that a flood of messages may be delivered to the members of the Senate by Monday at the latest."

FIGHT AGAINST TICKET TAX

Theatrical Men Will Visit Washington in Effort to Prevent Passage of Bill

A delegation from the United Managers' Protective Association, it is reported, will be sent to Washington in a few days to make a protest formally against that part of the proposed war tax bill which provides for a tax of approximately 10 per cent. of the face value of all tickets sold to places of amusement. It is the opinion of the theatrical world that the new tax burden as outlined will be of such gigantic size as to jeopardize seriously the theatrical business. The measure, the theatrical folk insist, is discriminatory, inasmuch as they are at present subjects of special taxation, besides sharing in the income tax and certain business taxes. They declare that the imposition of a 10 per cent. tax will bring a burden to the amusement enterprises far greater than that placed upon the theaters in any country now at war.

The tax will be collectible through the stamp system, it is planned, and it will be required that to every ticket sold to theaters, motion picture houses or any other branch of the amusement field generally the 10 per cent. tax must be affixed. The stamps will be issued by the Internal Revenue Department in various denominations, and must be pasted on the tickets when sold from the box office.

Every kind of amusement enterprise and sport will be subject to the tax, including skating rinks, baseball games, horse races, concerts, circuses, church festivals for which tickets are sold, fairs, and summer resort parks.

A stamp tax was levied upon theater tickets during the Spanish-American war, and the system in vogue then proved satisfactory, it is said, although the stamps were a source of considerable annoyance in the box offices of the theaters.

INVESTIGATING BOOKING AGENCIES

Outgrowth of War Between Managers and White Rats—Charges Called Absurd

The resolution introduced in the State Legislature by Assemblyman Schuyler M. Meyer, calling for an investigation of all theatrical booking agencies because of alleged immoral conditions surrounding them is declared by an official of the United Booking Office to a MIRROR representative, to be an outgrowth of the recent fight between the big vaudeville agency and the White Rats Association.

"Charges similar to those contained in the resolution had been made before and investigation had proved them to be utterly groundless," he said. "If the Legislature wants to pay any attention to such a ridiculous matter it can suit itself, but as for the United Booking Office it refuses to dignify such scandalous charges by a denial."

A theatrical man, prominent in the affairs of one of the best known agencies, corroborated the statement of the booking office official. He said that the greatest care has been taken to avoid any basis for even a hint of such a condition as Mr. Meyer suggested, and

(Continued on page 7)

IN THE LATEST WINTER GARDEN PRODUCTION, THE PASSING SHOW OF 1917"

DE WOLF HOPPER. YVONNE GOURAUD. IRENE FRANKLIN. CHIC SALES.

J. Geo. Nussbaumer.

MUST BE MAN OF MANY PARTS

Knowledge of Kindred Arts and Sciences Needed by Modern Stage Director Who Aims at Elaborate Effects

BY J. H. BENRIMO

Probably there is no one at present connected with the American stage better qualified to write on the art and the technical problems of the theater than J. H. Benrimo, whose production of "The Willow Tree" is a masterly accomplishment.—Ed.

Gordon Craig's ideal artist of the theater—the presiding genius whom Craig conceived as writing the play, directing it, designing and constructing the scenery, costumes and lighting, and acting into the bargain—is a high ideal in one sense, at least. It is not easy to fulfill. If it is possible of realization at all, the individual, in a practical modern theater who has the greatest chance, and should have the greatest desire to attain to this ambitious conception, is the man whom we call the stage director.

Whether he likes it or not, the modern stage director is bound to find himself facing the problems of every art and science which in any way touches upon the theater—and which of them does not at some point? It is only a question of whether he intends to know something of all these various phases of his profession for himself, or prefers to delegate them to innumerable assistants whose judgment and abilities he must trust implicitly since he has not the knowledge to rightfully agree or disagree with them.

Artistic and Practical Angles

Let us consider for the moment some of the artistic and practical angles of the theater which will inevitably come under the surveillance of every stage director. In the first place he must understand acting from a technical viewpoint and be able to handle his players in a way that will induce every one of them to display his best. This is so obviously the A B C of his work, that it needs no comment here beyond the remark that many successful directors who have an abundance of this quality believe that it is the only requisite of their profession and evince no desire to broaden the field of their endeavor.

A second desirable quality in stage directing is a good working knowledge of the practical mechanics and limitations of the average stage and its equipment. This information is also at the command of the majority of our stage generals. There is a tendency, however, on the part of the very modern men in the theater, to neglect this course in their education. The artistic value to the stage of men of this type would be immeasurably increased if they would devote a season of their time to the study of the actual machinery of the stage. I shall illustrate later the manner in which their often excellent conceptions are ruined in the

White, N. Y.
J. H. BENRIMO.

execution because they have not taken the trouble to find out for themselves just what is possible on the modern stage.

Definite Knowledge Needed

A knowledge of architectural methods is of infinite value to the stage director. The man who understands the T Square, the set square and the sliding rule has an enormous advantage over the director without this knowledge when it comes to making his ideas practically understandable to the stage mechanic. When this knowledge is combined with an appreciation of interior decorating it is especially valuable. It is in this latter field that men who would design for the stage frequently come to grief in the manner I have hinted at above. I have often wondered how it must affect an architect to view the stage sets of one of these clever but careless moderns where columns support nothing, and the whole structure would tumble to the ground if it were an actual room, instead of an edifice of paint and canvass.

Overcrowding of stages, unessential furniture belonging to no period, and unnecessary properties and embellishments that do nothing to forward the progress of the play, all these are the petty vices of the scenic artists of our stage who will not take the trouble to study the practical problems of the medium in which they are working. Then too, their ignorance of actual conditions frequently means that the scenery they have designed not only loses a great deal of its beauty when it is built, but must be constructed in a manner which is difficult to handle and almost impossible to use in traveling.

The Study of Lighting

The study of lighting in the theater offers inexhaustible possibilities — so little is known about the subject in this country. We are just beginning to hear about such things as the Fortuna lighting system in which lights are reflected to the stage indirectly from colored silks; the "dome" or curved plaster wall on the white surface of which lights are thrown to produce sky effects which are remarkable beyond description—all these things are mere rumors to our theater, yet they are of the utmost moment and importance to the stage director who aims high. After Harrison Rhodes and I had written "The Willow Tree" and were bringing it into the theater itself, I decided to use an unpainted cyclorama (curved canvas background), and the reflected light system for our play. In experimenting with colored lights on this surface I got a real insight into the unbounded scope of this most important field.

Another angle of knowledge necessary to the director was also brought home very clearly in producing "The Willow Tree." That is the angle of history. Of course we all know something in a vague way about periods, or at least have sense enough to go to the library for our information; but I am sure that not many directors have realized to any extent the possibilities of our museums for this purpose.

Finding Original Models

The Metropolitan Museum has one whole floor of one wing devoted to furniture of all periods, Japanese armor and medieval armor. Think what that should mean to any one who wants to know "What they really looked like." At the Museum of Natural History some of the little exhibits are almost perfect stage sets in themselves; and in addition some of the vital periods of American history are shown —the Indian in all his grandeur—fragments of Aztec buildings. Then there is the Museum of Fine Arts, in Brooklyn, and the exhibition of theater models collected at Columbia University by Professor Brander Matthews. It is unfortunate that this last-named collection is not more generously contributed to by the theatrical profession —it seems a pity that so many models which would be of infinite value for the future should be thrown away and lost forever.

AS WE WERE SAYING—

By Mademoiselle Manhattan

THAT loud, reverberant bang that greeted the ears of Broadway last Thursday night was not the first hoof beats of the justly celebrated steed of Paul Revere, it was Lionel Barrymore hitting the trail again as a capital actor in our midst.

That this member of the Barrymore family should be lost to the speaking stage has long been a matter of sour mislike to those who recall his performance of Kid McCoy, or whatever the prizefighter was called in Augustus Thomas's "The Other Girl," not to mention the gleam he added to the cast of "Pantaloon," nor his heart searching role of the Italian organ grinder with one of John Drew's early-in-the-century triumphs. And that *John* Barrymore!

There seems something fittingly psychological in John Barrymore's return to the Republic Theater in one of the finest intellectual triumphs ever registered on our stage. It was at the Republic that Mr. Barrymore first threw off the light and shimmery frivolity that had made him the most gallant and graceful of light comedians, and seriously showed himself as an actor of intense reserve, and a quiet, restrained "grip" that clutched the heart with a power and poignancy hitherto unsuspected as part of his stage equipment by even his most ardent admirers.

I am sure you have not forgotten his performance in Willard Mack's "Kick In." After that gripping char-

(Continued on page 5)

JOE WEBER AS A PRODUCER

To Follow "Eileen" with Another Operetta—Herbert and Blossom a Winning Combination

There is scarcely a question that a long and successful career as a grotesque comedian and partner in New York's most cherished music hall helped to develop extraordinary astuteness in Joe Weber, an astuteness that is now bringing substantial financial returns in his comparatively new capacity of a producer.

While Mr. Weber cannot be reckoned among the most prolific of producers he is constantly in the market for new plays, and it is only a paucity of presentable material which prevents him from taking a more leading position among his contemporaries.

At present he is represented on Broadway by "Eileen," the comic opera by Henry Blossom and Victor Herbert, which is now at the Shubert Theater, and this production, according to most reliable reports, threatens to duplicate the enormous success of "The Only Girl," also a Blossom-Herbert work, and which Mr. Weber presented in New York two seasons ago.

To Produce Another

"I intend to produce soon another operetta by Messrs. Blossom and Herbert," said Mr. Weber to a MIRROR representative. "The former is now in Florida completing the book, and I expect the score to be finished early in the Summer. The combination of Henry Blossom and Victor Herbert is unusually successful, and were they able to turn out ten operettas a season I would naturally be represented on Broadway, or on tour with ten operettas. My productivity depends on theirs, but I do not, however, confine my activities to their works. I am constantly on the lookout for plays and musical pieces of merit, and it is only because I cannot find them that my enterprises do not compare in number to those of other managers."

Mr. Weber said that were he more concerned with loud and continued heraldry throughout the Spring and Summer of "impending productions" he would undoubtedly gain a greater reputation for activity.

Plays Never Presented

"Not one half of the plays announced in August and September reach the footlights," he went on. "We would be forced to have a greater percentage of failures than at present in order to accommodate all of the attractions promised. The manager, when he makes and publishes his long list is less deceiving the public than himself. Deep down in his heart he probably intends to produce all the plays in his announcements, but as the season progresses two or three of his offerings prove notably successful and occupy his available theaters for months; two or three more come to an end on preliminary tours, thus removing all possibility of Broadway engagements; others are regarded coolly upon a further inspection of the manuscript. The indifference of Spring succeeds the energy of Autumn and the final number of his productions falls, usually, far below his original plan. So what profit is it to the manger to announce lengthy lists if he cannot produce all the plays in the lists? True, he obtains publicity for his enterprise, but it is a mendacious publicity, and one that will eventually reflect to his discredit."

Mr. Weber deprecates the inability of the new American playwright to grasp the opportunity provided by the dearth of foreign authors to obtain a greater representation during the present season.

Relying on Experience

"Most of the producing-managers have expressed their willingness to give the unknown playwright a hearing, but with one or two exceptions, notably Clare Kummer, they have been compelled to rely upon the experienced dramatists.

"There seems to be no outstanding mode in plays this season. Dramas and comedies of all descriptions have been presented. However, those most successful have dealt, as usual, with homely folk and have contained equal measures of sentiment and humor, with a dash here and there of melodrama. The American playwright is most at ease when concerned with homely personages, and consequently his works are likely to be most interesting when they project such figures. Artful suggestion, cynical satire and expert workmanship have but little attraction for him. He knows that his public is sentimental and good-humored. Therefore, his mission is to present a combination—adroitly, if possible—of sentiment and humor."

Competition for Actors

"What is the chief difficulty in theatrical producing to-day?" was asked.

"Engaging appropriate players," he replied. "The fierce competition of the motion pictures has made it extremely hard to find players who will typify the characters you have in mind. Three times as much money is offered for engagements in the films, and naturally you cannot blame an actor who seizes an opportunity to increase his income. The picture competition has compelled us to seek undiscovered talent as never before, and we have occasionally found it in exceptional degrees."

Mr. Weber said he enjoyed managing and producing far more than acting.

"There is zest and excitement in producing which you do not obtain in acting. It is something akin I suppose, to the thrill which a gambler feels. The responsibility, the continual exercise of one's judgment, the need of constant resourcefulness in the projection of new ideas, make stage producing a fascinating business."

L. R. R.

AS WE WERE SAYING

(Continued from page 4)

acterization it was only logical that "Justice" and "Peter Ibbetson" should have carried him along into higher reaches of dramatic ether. To du Maurier's perfectly untheatric story Mr. Barrymore brings a quality of star fire that sheds a lambent gleam upon each scene in which he moves. You can't afford to miss "Peter Ibbetson"—and John Barrymore *IS* Peter Ibbetson.

I trust you did your "bit" and fed the Lambs last Thursday?

As of course you know the theatrical contingent that figured so handsomely in the "Wake Up America" parade, formed in line at Sixty-seventh Street and Broadway, around 12 M.

I suspect that this base of formation was selected as a subtle compliment to David Belasco, who lives at the Marie Antoinette, upon whose hospitable sidewalk the line rested.

Just at noon it was learned that the Lambs and Friars and Players would not start marching until three o'clock. Of course their marshals forbade the boys to break ranks and go foraging for food, and so "S. O. S." calls were sent out in their behalf.

Bijou Fernandez ransacked the family ice-box and contributed all sorts of rations. The dusky servitor who commands the commissary department at the headquarters of the last of the Manhattans commandeered a Virginia ham fresh from the boiler, and "drafted" the neighborhood delicatessen man's slicer for the cause. Coffee and fermillac flowed like water at the bidding of Mrs. Belasco, and other friends of the drama swept bare their pantries for the benefit of the boys.

So it is no small wonder that the stage section of the parade looked more fit and stalwart than almost any other division.

If you are not otherwise up to your ears in preparations for the Actor's Fund Fair, I beg you to consider yourself attached to M'lle Manhattan's own staff.

I shall be most happy to have you write me in care of THE MIRROR, if you can contribute anything in enthusiasm, in time or in salable frivols to help the cause along. I promise a prompt personal response telling you how your gift of time, money, or salable article may best be utilized. Will you please help me?

NAN HALPERIN.
Coming to the Palace.

Anything from a bit of embroidery or a knitted wash-rag to gold watches and motor cars will be on sale, so you needn't hestitate to divest yourself of almost anything you can spare.

"MRS. WARREN'S PROFESSION"

Without any of the unpleasant and absurd notoriety connected with its attempted presentation in New York some ten years ago. "Mrs. Warren's Profession" was given two performances at the Criterion Theater by the Gamut Club on the afternoon of April 16 and 17.

Mary Shaw, as president of the club, and as the leading member of the cast, deserves every credit for affording theatergoers an opportunity to enjoy one of the most dramatic plays that George Bernard Shaw has written, and probably one of the most sincere.

Miss Shaw's interpretation of Mrs. Warren was among the finest characterizations of the season, and she was given admirable support by Beatrice Beckley as Vivie, Lawrence Grant as Mr. Praed, Cecil Owen as Sir George Crafts, John Findlay as Rev. Samuel Gardner and William Raymond as Frank Gardner.

White, N. Y.

SCENE FROM SOMERSET MAUGHAM'S COMEDY, "OUR BETTERS."
Joseph McManus, Chrystal Herne, Rose Coghlan, Fritz Williams, Diana Patterson.

ESTABLISHED JANUARY 4, 1879

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

1493-1505 BROADWAY, NEW YORK

Telephone Bryant 8360-8361. Registered Cable Address "Dramirror"

LYNDE DENIG, Editor

Entered as second-class matter January 26, 1899, at the Post Office at New York, New York, under the Act of March 3, 1879.

Published Every Wednesday in New York.

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President — LYMAN O. FISKE, Secretary and Manager

SUBSCRIPTIONS

One year, $2.50; six months, $1.25; three months, 65c. Foreign subscription, one year, $4.00; Canadian, $3.50, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall Co., Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, Australasia News Co., Sydney and Melbourne, Australia. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

FACTS, FIGURES AND PSYCHOLOGY

DESPITE eight carloads of protesting motion picture men as a background for their chosen spokesmen before the Senate Judiciary Committee in Albany at a hearing on the WHEELER bill placing a tax on film producers, it is probable that the measure will be passed. Influence may still be effective on the Senate and the Assembly; but only confirmed optimists anticipate so fortunate a happening. The bill, with all its drastic and unfortunate features, bids fair to become a law.

To begin with the Senate is tax mad. In this time of national stress it is seeking every possible source of income to the State and cannot be persuaded that because of youth, "poverty" or public benefit—potential or realized—the manufacturers of photoplays should be exempt. This attitude of mind on the part of Senators, imbued with the popular belief—supplemented by figures gained in the recent investigation—that profits and salaries are, or have been, inflated, is not incomprehensible.

Contrary to the prevalent New York opinion, legislators from rural districts are not necessarily devoid of the ability to put two and two together and reach the conclusion that they make four. The trouble is that they take the figures of 1914 and insist that the result applies to 1917, ignoring the fact that industrial times and therefore figures have altered.

Consider the personality of Ex-Senator HINMAN, the spokesman for the committee responsible for the bill. He is an intelligent, clear-thinking lawyer, who, in moments of excitement, unconsciously lapses into an up-State twang. Probably he is temperamentally suspicious of large fortunes made in a short while and obviously he is prone to bracket wealth with immorality. At the Albany hearing he admitted that many men of the highest type are concerned in the manufacture of photoplays, but frequently he referred to immoral films in the same breath as what he no doubt considers immoral fortunes, by inference attributing one to the other.

And that Senator HINMAN reflected the spirit of his fellow Senators was evidenced by the questions asked. Up-State New York regards with wonderment, envy and just a touch of malice, the incomes of MARY PICKFORD, CHARLES CHAPLIN, and DOUGLAS FAIRBANKS.

Reasoning with understandable directness, these Senators, most of them in profound ignorance of the details of the motion picture business, conclude that any industry capable of meeting exorbitant salaries is also in a position to pay a heavy tax. Accepting this premise to begin with, they must be convinced to the contrary. They are quite impervious to emotional appeals. They need figures that will carry more weight than those gathered by a committee chosen from among their own number, and seemingly substantiating preconceived ideas concerning the making and marketing of pictures.

The Albany delegation of protestants was impressive. It included the heads of practically every large concern in the country; but unfortunately several trump cards—for argumentative purposes—had been dealt to Senator HINMAN during his New York investigation and he knew how to play them. The tone of the defense was this: We are an infant industry, indispensable to the poor man and his family and the greatest medium in the world for the spread of knowledge. Why single us out for taxation and regulation? We want to do our share but we don't want to be discriminated against. You are taxing our business, and our profits.

To which Senator HINMAN replied: You may be young in years, but admittedly you are the fifth largest industry in the United States. We believe that legitimate theaters, cabarets and dance halls should be taxed, too, but that is not within the province of this committee. Salaries are in the hundred thousand class, dividends in such and such a year have reached an extravagant figure, most of your property is located outside the State of New York and we see no reason why you should not be taxed.

The result of Senator HINMAN'S advocacy was to convince Senators of what they already believed—that pictures are a gold mine. Nor can the fallacy of this belief be easily exposed. If the harmful bill is to be killed before it becomes a law, producers—and they can do it—must present sound facts to show that the business is more precarious and far less profitable in 1917 than it was during the years of Senator HINMAN'S statistics, and that the discriminatory measure proposed is without legal precedent in the history of the country.

AFTER 1 A.M.

NEW YORK will be dark after 1 o'clock in the morning, beginning May 1. The Great White Way will be in total eclipse. Mayor MITCHEL has issued the order. The police will enforce it. No more cabarets after the hour named. No more post-midnight frolics on theatrical roofs or elsewhere. Managers of amusements will not suffer. Long before the hands of clocks and watches come together on the hour of 1 the count of the receipts of gay centers will be in, and patrons will have their fill, or should have, of song and dance, and can go home. They will feel better for it when they get up for business. The "talent" which has furnished the fun will be more fit for the next performance.

It is well for all. The frigid fact is, New York has been over-speeding at night for some time, and a cessation from the whirl will make sweeter slumber and put a better taste in the mouth on the "gray dawn of the morning after."

It is time to be good. As Emerson says, "to take in sail."

HEARD ON THE RIALTO

LAMENT OF THE ONE-NIGHT STANDER.

(With Apologies to Sinbad.)

We've toured from Maine to 'Frisco town
  By the storied Golden Gate,
And we've won the hands in the one-night stands
  At a ten-twent-thirty rate.
From Boston to Los Ang.
  We have wandered, till now we reason
If training is of worth at all,
  We should play a Broadway season.

Great Shakespeare wrote the works we play,
  And Owen Davis, too.
From Fond du Lac to New Orleans,
  Our path is ever new.
We've known hard times galore,
  And they've helped us all to reason
If training is of worth at all,
  We should play a Broadway season.

Page Augustin MacHugh! The Kaiser, it is said, is known and referred to by subjects as "Officer 666."

It was not many years ago that potatoes were utilized—in Ireland—solely in feeding swine. But times and customs change. And today in the vegetable kingdom the potato is securely enthroned.

Possessing so much importance in the sustenance of life the potato, naturally, has not been without a certain significance in the theater. For instance, a report from St. Catharines, Ont., states that "Potato Day" has been instituted as a weekly occurrence at the Grand Theater, and that the competition for a money prize for the largest potato brought to the theater has been the means of keeping the local charitable institutions well supplied with this vegetable.

Prominently displayed with the Government posters urging enlistment in the army, navy and marine corps are posters signed by Laurette Taylor, who, let it be known, is our idea of an efficient recruiting sergeant. The following sentence from her recruiting speech in "Out There" has been capitally put to use to rouse the patriotic spirit of young Americans: "If your country's in war there ain't nothin' you can do exceptin' help." Signed, as it is, by Miss Taylor, it has an appeal that is quite irresistible.

Certainly if Miss Taylor has conquered all,—well, nearly all—of the critics by her skill in characterization, her charm of personality and her haunting eloquence, it stands to reason that her eloquence alone will convince the slackers of the necessity of enlisting.

But we wish Miss Taylor would do her recruiting work in person.

What truth is there in the report that Hans and Fritz Katzenjammer are shortly to have their names changed to Algernon and Percival Catteson?

NEW PLAYS IN NEW YORK

"PETER IBBETSON"

Dramatization of George du Maurier's Novel in Four Acts, by John N. Raphael; Presented by the Shuberts at the Republic Theater, April 18.

Peter Ibbetson	John Barrymore
Colonel Ibbetson	Lionel Barrymore
Major Duquesnois	Wallis Clarke
Mr. Lintot	Montague Weston
Raphael Merrydew	Leo Stark
Crockett	Eric Hudson
The Bishop	Alexander Loftus
Charlie Plunket	Cecil Clevelly
Achille Grigoux	Benjamin Kauser
The Prison Chaplain	Lowden Adams
Mary, Duchess of Towers	Constance Collier
Mrs. Deane	Laura Hope Crews
Mrs. Glyn	Alice Wilson
Madge Plunket	Catherine Charlton
Lady Diana Vivash	Barbara Allen
Victorine	Martha Noel
A Sister of Charity	Nina Varesa
Mme. Serasakier	B. Bogislav
M. Pasquier De La Mariere	Vernon Kelso
Mme. Pasquier De La Mariere	Viva Burkitt
Gogo	Joseph Eagles
Mimsey Serasakier	Madge Evans

It is pretty generally conceded that George du Maurier wrote a finer and truer novel in "Peter Ibbetson" than in his more popularly renowned "Trilby"; but the very bigness of the story, so rich in feeling, so sensitively expressive of the possibilities of an almost supernatural peace in a surrender to a beautiful dream life, raises well nigh unsurmountable difficulties for the dramatist. "Peter Ibbetson" is primarily a novel of subtle mental sensations, contemplative rather than physically active, yet the dramatist, by the inherent demands of his craft, is forced to transpose thought into terms of action, thereby effecting a change in the tone in which the story was conceived. In the book slight stress is placed on Peter's murder of Colonel Ibbetson, whereas in the play—and quite naturally so—this happening is revealed with memorable intensity. Where the novelist could subordinate a physical fact the playwright felt obliged to utilize its dramatic possibilities to their fullest.

Right here seems to lie an unavoidable obstacle when a playwright attempts to entice the spirit of a character, such as that of Peter, from the quietude of a leisurely novel to the keener life of the theater; but allowing for the necessary loss in the transfer of mediums, John N. Raphael supplied a surprisingly sympathetic adaptation, produced with considerable skill by the Shuberts and extraordinarily well acted.

The first act, with the detailed depiction of mid-Victorian life, is interesting chiefly as a study in manners and characterization. It all seems correctly artificial and petty, until a note of human feeling is struck with the entrance of Peter, so superbly played throughout by John Barrymore. One is made to realize that in the glitter of the drawing-room, filled with people who habitually make a plaything of emotion, two true souls have met. They are only a physical part of the vapid assemblage.

Several years elapse prior to the second act in the Tete Noir inn of Passy. Peter, following a pathetic meeting with the now decrepit Major Duquesnois, dreams of the quite different days associated with his happy childhood in France and always the central figure of these visions, which form so large a part of the life of the sensitive young man, is a little girl, his playmate, Mary.

From this time on the play is a mingling of fancies and tangible facts that are but a nightmare of unreality in bodily existence, in comparison to the true dreams of Peter and Mary, now the Duchess of Towers. Prison walls may separate these two, but nothing can mar the perfect unity of spiritual communion in Elysian fields of their own creation.

Admirably artistic staging and well judged lighting effects add greatly to the illusion of the dream scenes, which mean so much to the play. John Barrymore in appearance and personality is an ideal type for Peter. At every point, whether in the conflict with his uncle, awaiting execution in prison, or wandering in the fields of his dreams, he indicates the spiritual detachment and superior sensibility of the man.

Lionel Barrymore returns to the stage after a long experience in pictures, to give a flawless characterization of the contemptible Colonel Ibbetson, Constance Collier fulfills the popular conception of the Duchess of Towers, Laura Hope Crews is all that the comparatively unimportant role of Mr. Deane permits, and Wallis Clarke makes a thoroughly appealing figure of Major Duquesnois.

"THE MERCHANT OF VENICE"

Robert Mantell in Repertory Season at the 44th Street Theater, Opening April 16

On April 16 a two weeks' engagement of repertory consisting mainly of Shakespearean plays was inaugurated at the Forty-fourth Street Theater by Robert B. Mantell and his supporting company with a performance of the ever welcome "The Merchant of Venice" before a small but enthusistic audience—not an unusual case in modern New York theatrical annals.

Perhaps it is because the play has become as familiar as Wentworth's Arithmetic, through the persistency of the school authorities from time immemorial in using it as a text book, that Mr. Mantell feels justified in using a script that has been ruthlessly cut. Everyone knows that Shakespeare cannot be played during the accepted time without numerous eliminations, but the version presented the other evening was not wisely condensed.

Mr. Mantell's Shylock was an example of technique, with occasional flashes of spirit. His performance was vigorous without rant. Except for a few instances the supporting company rather throws Mr. Mantell's acting into bold relief. Sentimentally, it is praiseworthy for him to include in his company two members of his household, his wife and daughter, but artistically it is not as well. Genevieve Hamper (Mrs. Mantell) visualizes a different conception of the usually statuesque Portia than most audiences hold. She reads her part well enough but is not sufficiently virile. Fritz Lieber is a handsome Bassanio, always at ease in his role, with a full realization of what he is doing. He acts with distinction and stands out from the balance of the company.

WRITING LIGHT OPERA

Reginald de Koven and Glen Macdonough Are Collaborating on "Yesterday"

Reginald de Koven and Glen Macdonough are at work on a romantic light opera to be called "Yesterday." It will be produced early next season. This will be the first time they have collaborated upon an opera since "The Algerian," which was produced in New York in 1894.

After a period of inactivity, Mr. de Koven is beginning to press Victor Herbert closely in the extent of representations on the stage. His new opera, "The Canterbury Pilgrims," was recently produced at the Metropolitan Opera House.

SAFEGUARDING RIGHTS OF ACTOR

Equity Association Finds Need of Standardized Contract Between Player and Personal Representative

The question of the necessity for a standardization of contract between the actor and the personal representative is being given extensive consideration by the Actors' Equity Association. That it has been deemed of importance is evidenced by the fact that a committee of investigation was recently appointed which has compiled the following list of six points that should be more fully covered in the contract:

The nature of the work to be done by the personal representative; the amount of his charge; the prompt payment of his commission; equitableness of terms; the right of exclusiveness of representation on the part of the agent provided the services which have been agreed upon are given, and observation to the effect that no fee greater than that permitted by law should be charged.

According to the committee the amount and nature of the work done by the representative, and the fee which he in equity should charge, go hand in hand, and that therefore the commission of the representative will vary in proportion to the extent of the services performed.

The ordinary employment agent's fee of five per cent a week, not to exceed ten weeks, is considered equitable. The charge of the representative should start with this is the belief of the committee, and additional compensation should be arranged either by extending the percentage over a greater number of weeks or by increasing the amount of percentage according to extra service.

The chief fraud practiced upon the actor in personal representative contracts is said to exist in the extortion of large fees for little or no representation. The committee, therefore, counsels close examination of every contract and states that none should be made for any extended period which does not provide for a cancellation where no substantial amount of work results.

CLOSING LAW IN EFFECT MAY 1

Midnight Shows and Cabarets Will Have to Abide by Mayor's 1 A.M. Regulation

As a result of the order of Mayor Mitchel that beginning May 1 all restaurants, cabarets and saloons which have all-night licenses will be compelled to close at 1 A. M., certain roof gardens which are conducted as theatrical enterprises will change their opening hour from midnight to 11 or 11.30 o'clock.

That the people who contributed so largely to the night life of New York realize the seriousness of the war is proved by the fact that practically every hotel and restaurant proprietor in the city has agreed to the Mayor's plan and promised him full support in carrying out the order. They readily assent to the Mayor's view that at this time, when the serious thought of the American people should be concentrated on the problem of putting this country in a proper defensive position, there should be no occasion for all-night drinking or cabaret performances.

There is to be absolutely no exception to the order. The Mayor intends to see to it that the order is carried out to the letter.

The theatrical enterprises which are affected by the decree are the "Ziegfeld Midnight Frolic," the "Cocoanut Grove," "Doralina's Montmartre" and "Justine Johnstone's Little Club." It is understood that all of these establishments will begin their performances at such an hour that they can close at one.

NEW BARRIE PLAYS

Three Works by Scotch Dramatist to Be Seen at the Empire Theater

The farewell performance of "A Kiss for Cinderella" on the evening of May 5, will be followed by another Barrie production, consisting of three new plays by the beloved Scotch playwright, none of which has ever been shown in America. The plays are entitled "The New World," "Old Friends," and "The Old Lady Shows Her Medals," and it is the intention of the Charles Frohman Company to produce each of them with as nearly as possible an all-star cast.

A most significant feature of this new Barrie season is that the gross receipts from these plays will be devoted to the establishment of an American Theatrical War Relief Fund. This is the first time in theatrical history that profits from a run of new plays have been devoted to a war relief fund, and the plan is given added value by the eminence of the author and the prestige of the Empire Theater.

SCORE FOR "RUNAWAYS"

Victor Jacoby is composing a score for "The Runaways," a comedy in which Billie Burke started several seasons ago. It is reported that the Charles Frohman company will use this piece as a vehicle for Julia Sanderson, Joseph Cawthorne, and Donald Brian next season.

INVESTIGATING BOOKING AGENCIES

(*Continued from page 3*)

added that no business in New York was operated on a higher moral plane.

The Meyer resolution declares there appears to be a combination of agencies in New York the object of which is a "conspiracy and subterfuge to evade the general business law." It further declares that conditions surrounding the agencies are of a "degrading and immoral character."

The resolution would create an investigating committee of three senators and five assemblymen to frame remedial legislation. Five thousand dollars is appropriated, and the committee, if the Senate concurs in the resolution, would report its findings to the 1918 Legislature. The resolution was referred to the Assembly rules committee.

WOMAN'S LEAGUE BENEFIT

A benefit for the Professional Woman's League and its Actress Emergency Fund was given at the Criterion Theater, Tuesday afternoon. Among the artists who contributed their services were Lillian Russell, James K. Hackett, Frank Tinney, Lyn Harding, Brandon Tynan and company, Norma Talmadge and Roscoe Arbuckle, Amelia Bingham, Minnie Dupree, Harry Brown, Zelda Sears, Annette Kellermann, Mlle. Dazie, Laurette Taylor, Elsie Janis, Virginia Pearson, Helen Trix and others.

WINTER GARDEN SHOW TRIED OUT

De Wolf Hopper, Irene Franklin and Jefferson De Angelis in Long List of Principals—Two Acts and Twenty-five Scenes

PITTSBURGH (*Special*).—The premiere of the Winter Garden's latest product, "The Passing Show of 1917," occurred at the Alvin, April 17, and continued throughout the week. Harold Atteridge wrote the lyrics and dialogue, Sigmund Romberg and Otto Motsan are responsible for the music, and J. C. Huffman staged the piece, which is in two acts and twenty-five scenes. On the opening night the house was filled to capacity, and by the end of the engagement Manager Reynolds will probably find that this attraction has broken all records for box office receipts.

This offering has eclipsed all former ones staged by the Winter Garden Company. The chorus was a large one, handsomely costumed, and was very much in the limelight during the entire performance. The cast is extraordinary, with such favorites as De Wolf Hopper, Irene Franklin, Jefferson De Angelis, Marie Nordstrom, John T. Murray, Johnny Dooley, Tom Lewis, Stafford Pemberton, Miller and Mack, Nat Carr, and a host of others.

Chick Sales in The Rural Sunday School Benefit scored. Marie Nordstrom has plenty to do and her reward in applause is well earned. De Wolf Hopper was given a big ovation, as were Irene Franklin and Jefferson De Angelis. There were thirty-one musical numbers in the piece, and Oscar Radin directed the orchestra, which is credited with excellent work. The premiere began at 8 o'clock Tuesday night and lasted until after midnight.

D. J. FACKINER.

ACTORS READY TO DO THEIR BIT

Theatrical Profession Is Represented by More Than 500 Members in "Wake Up America" Parade

With more than 500 members in line in the "Wake Up America" parade last Thursday the theatrical profession gave indisputable evidence of being keenly alive to the patriotic spirit of the country. That the people of the stage have always been quick to respond to a call of the government for services has been recognized in previous crises, and so it has never been questioned that they would be among the first to offer to "do their bit" in the present struggle.

Reports are at hand that the actors' regiment has been nearly recruited to war strength. Recently prominent women of the stage have organized a society for war relief work. Managers have given over the lobbies of their theatres for recruiting purposes, and indications everywhere point to a general volunteer mobilization of the forces and resources of the theater to aid the country in its prosecution of the war.

The splendid showing of the theatrical profession in the parade last week is a source of gratification among the members of the Mayor's Recruiting Committee, which organized the demonstration. Indeed, the theater was the only profession which participated in a body in the parade. The Lambs Club was represented by over a hundred members, many of whom were dressed in the regulation uniform of the United States soldier; and the Friars Club, the Theater Assembly, and the Actors' Fund Fair Committee had large contingents both afoot and in automobiles.

Many prominent actors and actresses in addition took part in the patriotic rallies which were held at Carnegie Hall and at Cooper Union as other features of "Wake Up Day." Among those who appeared in one capacity or another were Clifton Crawford, Adele Rowland, Burr McIntosh, Laurette Taylor, Hobart Edeson, Olive Wyndham, Marie Flynn, Emily Stevens, Conway Tearle, Grace Fisher, George Hassell, John Barrymore, Jane Cowl, and Thomas Wise.

As a further incentive to recruiting among actors Thomas Wise announces in a telegram to Secretary of War Baker that he will pay $10 a week to the mother of any two actors whose limited income and responsibility for the support of their mothers would otherwise prevent them from enlisting.

ZIEGFELD IS UPHELD

Supreme Court Rules Against Any Infringement on "Midnight Frolic" Title

At a special term of the Supreme Court, Part III, Justice Edward R. Finch, granted Florenz Ziegfeld, Jr., a permanent injunction against the Columbia Amusement Company and Harry Hastings Amusement Company, restraining them from using the name or title of "Midnight Frolic" or "Midnight Frolics," or any simulation or imitation thereof as the title of any play or in connection with any advertisement or announcement thereof.

Justice Finch's ruling is as follows: "And this court having on the 3d day of November, 1916, granted an order, which, among other things, ordered that the defendants, their and each of their servants, agents, directors, employees and representatives, be, and they hereby are, restrained and enjoined, during the pendency of this action, from using the name or title 'Midnight Frolics,' or any simulation, imitation or adaptation thereof, as the title or part of the title of any play or theatrical production or exhibition of any kind, or in connection with any announcement or advertisement thereof.

"Now on the summons and complaint and proceedings herein, and the stipulation herein, dated April 10, 1917, and on motion of Dittenhoefer, Fisbel and Knox, attorneys for the plaintiff, it is

"Ordered, adjudged and decreed that the plaintiff have judgment against the defendants, and both of them, without costs, restraining and enjoining the defendants and both of them and their and each of their directors, officers, agents, attorneys, representatives, servants and employes from using the name or title 'Midnight Frolic,' or 'Midnight Frolics,' or any simulation or imitation thereof, as the title or part of the title of any play or in connection with any advertisement or announcement thereof."

Maurice V. Samuels states that the announcement that he is a director of the Henderson Players Repertory Theater is erroneous.

AIDING RECRUITING

Theatrical Managers Co-operate with Navy Department in Appeal for Men

Throughout the country theatrical managers are giving the most active co-operation to the Navy Department in the advertising and publicity campaigns for recruits. Pages in programs, display advertisements in souvenir books and showings of panel exhibits and pictures showing the training and life of a man o' warsman, exhibited in lobbies and houses and various other methods of promoting the endeavor to enlist the Navy up to its newly authorized strength, have been patriotically accorded by managers.

In all the New York theaters there are poster displays in the lobbies and Charles Dillingham has opened a recruiting station at the Hippodrome. The sign boards of the Metropolitan Opera House have been made available and Marcus Loew is showing slides encouraging enlistments.

SIR HERBERT TREE AND ADELAIDE PRINCE.
As They Appear in "Colonel Newcome."

Waite, N. Y.

DOROTHY WEBB,
Of "Canary Cottage" Company.

ALICE AUGARDE BUTLER.

Alice Augarde Butler has been with Sir Herbert Tree since last October, playing Dame Quickly in "Merry Wives of Windsor," Mme. Vinard in "Trilby," An Old Lady in "Henry VIII," and is now appearing as Mrs. Mackenzie in "Colonel Newcome." She is agreeably remembered for her pleasing performance of Fairy Berylline in "The Blue Bird" at the Century Theater and for her Mrs. Chichester in "Peg O' My Heart" at the Lyric. Her Aunt Petherick in "The Devil's Garden" at the Harris was another capital characterization. This varied line of parts testifies eloquently to Miss Butler's versatility.

BROOKLYN LODGE BENEFIT

Brooklyn Lodge No. 30, Theatrical Mechanical Association, will hold their annual benefit in the Brooklyn Academy of Music, on Wednesday evening, May 9. As in the past, they will present an elaborate program. The reason for holding the event in the Academy of Music this year is that a larger audience is expected and needed to meet the severe financial drain that will tax the lodge during war times, as they carry all enlisted members free from dues and will care for them in case of injury.

The road tour of Ikey and Abey, presented under the management of George H. Bubb, will terminate April 28 at Sunbury, Pa. Mr. Bubb reports that the attraction has had a highly successful season, lasting thirty-seven weeks. Two companies playing the same piece will be sent out next year.

UPTON SINCLAIR WRITES UNUSUAL PLAY

"The Pot Boiler" Is Given a Hearing in Pasadena—"Through Open Doors" Also Presented

PASADENA, CAL.—A play of most unusual effects was given its first presentation at the Savoy Theater early in April, in the staging of Upton Sinclair's new four-act play, "The Pot Boiler." It tells the story of Will and Peggy, a young couple living in poverty because Will's rich father will not forgive his marriage to an actress. Will is a writer, who is working on a play, entirely oblivious to the demands of the landlady, the grocer and other creditors. Peggy helps him with advice and co-operation.

The scenes between Will and Peggy take place in the lower third of the stage. The back wall of their tenement room is a gauze curtain, and through this, as they discuss their play, the audience sees enacted the scenes the two are writing. Well planned light effects add to the success of this feature. A clever touch is Will's use of his landlady, his grocer, his little son and finally his own father as characters in the "play play," as Mr. Sinclair calls it, these characters appearing in both the plays which are occasionally carried on simultaneously with striking effect.

In one scene, for example, Will and Peggy engage in a heated discussion as to what shall be done with the two characters in the "play play," the two characters in question meantime in their own scene portraying frantic indecision in trying to carry out the conflicting wishes of the two authors. Both plays are brought to a happy ending by a clever interweaving of themes. Will's father, who also appears in the "play play," forming the connecting link.

Another original work produced the same week at the Savoy was "Through Opening Doors," by Sybil Jones. This is a one-act study of a musician who has lost his inspiration and the way in which a blind girl restores it, excellently presented by Signe Larsen, Lillian Buck, Gilmor Brown and Orrin Knox.

The Savoy company celebrated its thirtieth week the week of April 8, with a program entirely by Pasadena authors. Mr. Sinclair and Miss Jones are both residents of Pasadena and the music played during the week was all by Pasadena composers. A special "celebration night" was held on Friday, April 13.

A supplementary season, lasting until June, will follow the regular season, presenting a varied list of popular plays with several interesting plans scheduled, including a special production of Shakespeare's "Twelfth Night."

MARJORIE C. DRISCOLL.

WORKSHOP PLAYS

The Theater Workshop will present three new plays and another from the regular repertory on Monday, May 7, at the new Lenox Theater in East Seventy-eighth Street. The Monday performance will be preceded by a Sunday night dress rehearsal for subscribers only. The productions will be designed by the Theater Workshop artists, and performed by the Theater Workshop Players.

The program will consist of a drama, as yet unnamed by Alfred Brown; "The Haunted Chamber," a romantic comedy by Felix O'Tool and "The Pot Boiler," a theatrical travesty by Alice Gerstenberg, the author of "Overtones."

"WALLINGFORD" RETURNS

After several weeks' rehearsals, the much-looked for revival of "Get-Rich-Quick Wallingford" took place at the Montauk Theater, Brooklyn, on Monday. Hale Hamilton, the original J. Rufus Wallingford and Edward Ellis, the original Blackie Daw, appeared in the roles they created several years ago, and with only three exceptions, they were supported by members of the original cast. Among them are Myrtle Tannehill, George Henery, Horace James, Frederick Burton, Frank Payne, Harold Vermilye, John O'Hara, Mrs. Charles Willard, Carl Anderson, Eugene Keith, Dorothy Fitch, Fay Wallace, E. F. Nixon and B. LaMar.

PALACE TRANSFORMED FOR FAIR

Official List of Booths and Their Chairmen Is Announced—4,000 Women Concerned in Plans

In announcing the official list of booths and the roster of chairman of booth committees and women's clubs that will have charge of them, the management of the Actors' Fund Fair stated that the enterprise had been planned on a scale that in elaborateness of decorative effects, quality and variety of merchandise, amusement features and provisions for the comfort of visitors, would surpass all of the great bazaars heretofore held in New York.

Two floors of the Grand Central Palace will be occupied by the Fair, which opens on the evening of May 12 and continues until May 21. The decorative scheme is the work of Arnold W. Brunner, the noted architect.

Mr. Brunner has taken spring for his motif and the Fair space is being transformed into a setting eloquent of outdoors in May. Formal and old-fashioned gardens with natural plants and flowers, real trees, hedges and shrubbery will form aisles and walks between the booths. These latter will be in the form of bowers, with trellis and lattice work.

The Fair has brought together in a single effort nearly 4,000 women recruited from the stage, society and the clubs. Leading managers, producers, playwrights, prominent actors and men generally engaged in amusement enterprises also are at work. Since the last fair seven years ago, the motion picture industry has assumed tremendous proportions and the big men of the film business are lending their cooperation. One of the big features of the Fair will be a motion picture studio in action in which popular film stars will be screened while the public looks on. This is one of the contributions which the large film corporations have made to the Fair.

The list of booths together with their chairmen and the clubs that will maintain booths follow:

Actors' Church Alliance—Mrs. Charles A. Stevenson (Kate Claxton), chairman; Actors' Fund Booth—Kizzie E. Masters, chairman; Actors Order of Friendship—Charles A. Wells, chairman; American Booth—Mrs. Charles Russell Bassett, chairman; Army and Navy Booth—Berenice Yerance, chairman; Apron Booth—Laura Post, chairman; Authors' League Booth—Helen Woodruff, chairman.

Bag Booth—Zelda Sears, chairman; Helene Hall, vice-chairman; Billboard Booth—W. W. Randall, chairman; Bird Cage, Mrs. Chauncey Olcott, chairman; Black Cat Emporium, Lois F. Clark, chairman; Brooklyn Booth—Papline Willard de Lasser, chairman; Burlesque Booth—Lyda Dexter Dinkins, chairman.

Catholic Actors Guild Booth—Jere Cohan, chairman; Mrs. Henry Miller, assistant chairman; Candy Booth—Berenice Yerance, chairman; Composers' Booth—Sylvio Hein chairman; Crazy Quilt Booth—Nan Leewald, chairman.

Dixie Club Booth—Mrs. Ernest E. Malcolm, chairman; Doll Booth—Mrs. Claude Hagen.

Fan Booth—Mrs. Paul McAllister, chairman; French Actors Booth—Madame Sarah Bernhardt, honorary chairman; Beverly Sitgreaves, acting chairman; Flower Booth—Mrs. James Speyer, chairman.

General Booth—Nellie Turner, chairman; Gentlemen's Booth—Philanthropic Club, Mrs. Sophie Loevinger, chairman; Martha Lee, vice-chairman; Girlies' Booth—Mrs. Paul Foerster, chairman; Grocery Booth—Josie Sadler, chairman.

Hot Dog Booth—Edna West, chairman.

Indian Teepee—Katherine Lord, chairman.

James's Drug Store Booth—Alice Fisher Harcourt, chairman.

"Lest We Forget" Booth—Thomas A. Wise, chairman, Julia Dean, vice-chairman; Lion's Den Booth—Mrs. Damon Lyon, chairman.

Make-Up Booth—Henry Clay Miner, chairman; Maud Muller Haystack, Louise Dresser; Apron Booth—Laura Post, chairman; May Robson Booth—May Robson, chairman; Millinery and Frocks and Frills Booth—Emma Frohman, chairman; Miscellaneous Booth—Theresa King, chairman; Moving Picture Studio—Charles Moyer, chairman; Musical Instruments Booth—Helen Josefy chairman; My Lady's Boudoir Booth—Mrs. S. Ludlow Neidlinger, chairman.

National California Club Booth—Mrs. Thomas J. Vivian, chairman; National Round Table Booth—Edith Totten, chairman; National Booth—Mrs. Don Seitz, chairman; New York Theater Club Booth—Mrs. D. M. Tracy chairman; Mrs. Dudley von Holland, vice-chairman.

Old-fashioned Country Store—Lambs Clubs, William Courtleigh, president; J. Fred Zimmerman, booth chairman; Old Oaken Bucket—Helen Pollack chairman.

Psychic Booth—Edith Fanny Ranger, chairman; Players' Club Booth—Guy Nichols, chairman; Professional Women's League Booth—Susanne Westford-Allen chairman; Albert Chester, vice-chairman; Paderewski Booth—Madame Helena Paderewska, chairman; Picture Gallery—Mrs. N. S. Oberdorfer, chairman; Photo Studio—Charlotte Werner, chairman.

Rainy Day Club Booth—Mrs. A. M. Palmer, chairman; Mrs. Clifford Wiley, assistant chairman; Rehearsal Club Booth—Deaconess Hall, chairman.

Seabury Memorial Home—Mrs. Robert Fowley, chairman; Seaside Home for Crippled Children Booth—Evelyn Goldsmith, chairman; Mrs. M. Mosler, acting chairman; Mrs. John F. Yawger, honorary chairman; Shooting Gallery—Elsie Janis, chairman; Sixty Club Bazaar—John Rumsey, chairman; Societe des Beaux Arts Booth—Marie Cross Newhaus, chairman; St. Andrew's Park Booth—James H. Heron, chairman; Stage Children's Fund Booth—Mrs. Millie Thorne, chairman; Mrs. Gertrude Carpies, vice-chairman; Stop, Look and Buy Booth—Emma Kip Edwards, chairman.

Thistle Booth—Mrs. Henry Sothern, chairman; James H. Heron, acting chairman; Theater Assembly Section—Mrs. J. Christopher Marks, chairman; Mrs. Andrew Jackson Cobe, acting chairman; including Cake Booth—Mrs. D. H. Davison, chairman; Shamrock Booth—Amelia Summerville, chairman; Fancy Work Booth, Miscellaneous Booth, Canary Cottage Booth, Parcel Post Booth, Gift Booth and Pet Animal Booth, Theater Magazine Booth—Mrs. Sol Bloom, chairman; Theater Workshop Booth—Grace Griswold, chairman; Three Arts Booth—Helen Jean Reed, chairman; Twelfth Night Club Booth—Mrs. Edwin Arden, chairman.

Vacation Association Booth—Mrs. Newcomb Carlton, chairman.

AT STANDARD THEATER

Leo Ditrichstein in his Longacre Theater comedy success, "The Great Lover," is at the Standard Theater this week. Mr. Ditrichstein's artistry has never been employed in a more delightful role than that of Jean Paurel in this play. The cast includes Betty Callish, Essex Dane, Camilla Dalberg, Anna McNaughton, Cora Witherspoon, Florence Page, Nina Gray, Elaine Hall, Alma Wolfe, John Bedouin, Arthur Lewis, Malcolm Fassett, Lee Millar and others.

Mrs. Stuart Robson has returned to the management of A. H. Woods. Her son, Stuart Robson is on tour with "Treasure Island."

FRANCES WHITE,
Of Midnight Frolic.

THE BROADWAY TIME TABLE

FOR WEEK ENDING APRIL 28TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	172
Belasco	The Very Minute	April 9	24
Bijou	The Knife	April 12	20
Booth	A Successful Calamity	Feb. 5	98
Bramhall	Keeping Up Appearances	Nov. 8	168
Casino	You're in Love	Feb. 6	98
Century	The Century Girl	Nov. 6	106
Cohan	Come Out of the Kitchen	Oct. 23	223
Cohan and Harris	The Willow Tree	Mar. 6	63
Comedy	Washington Square Players	Aug. 30	280
Cort	Up-stairs and Down	Sept. 25	235
Eltinge	Lilac Time	Feb. 6	97
Empire	A Kiss for Cinderella	Dec. 25	147
48th Street	The 13th Chair	Nov. 20	189
44th Street	Robert Mantell in repertory	April 16	16
Fulton	Pals First	Feb. 26	72
Gaiety	Turn to the Right	Aug. 17	299
Garrick	Negro Playlets	April 5	28
Globe	Out There	Mar. 27	39
Harris	The Brat	Mar. 5	64
Hippodrome	The Big Show	Aug. 21	413
Hudson	Our Betters	Mar. 12	56
Knickerbocker	Disraeli (rev.)	April 9	24
Liberty	Bosom Friends	April 9	24
Longacre	Nothing But the Truth	Sept. 14	267
Lyceum	Case of Lady Camber	Mar. 26	40
Lyric	The Honor System (film)	Feb. 12	150
Manhattan	The Wanderer	Feb. 1	102
Maxine Elliott	Love o' Mike	Jan. 15	123
Maxine Elliott	Grasshopper (matinees only)	April 7	17
Morosco	Canary Cottage	Feb. 5	99
New Amsterdam	Colonel Newcome	April 10	23
Playhouse	The Man Who Came Back	Sept. 2	285
Princess	Oh, Boy	Feb. 19	80
Republic	Peter Ibbetson	April 18	14
Shubert	Eileen	Mar. 19	49
39th Street	The Fugitive	Mar. 19	49
Winter Garden	The Passing Show of 1917	April 26	4

White, N. Y.

VERA MAXWELL,
In "The Century Girl."

PALACE BILL HEADLINES SHAKESPEARE

Phillis Neilson-Terry Presents Mad Scene from "Hamlet"—Adele Rowland and Paul Dickey

The bill at the Palace Theater this week may be considered as a contradiction to the well known English actor who recently criticized American vaudeville as being more or less inane. The headline act is a scene from one of the plays in which this same actor has appeared, namely "Hamlet." Phillis Neilson-Terry presents the Mad Scene, surrounded by players who have been in well known Shakespearean companies. She precedes the scene with a song recital which includes "Alice Ben Bolt" from "Trilby." This act cannot very well be considered inane.

Adele Rowland, who is sometimes called the American Gullbert, comes directly from "Her Soldier Boy" company to the Palace. She uses all new material in her offering and is supported by a gorgeous new Spring wardrobe. Paul Dickey, author-actor-motion picture director, appears in an act called "The Lincoln Highwayman," which he wrote and staged himself. It is a good thriller and has a fine surprise ending. George White and Lucille Cavanagh remain at the Palace for the third week. Some of the dances that they do are new. Mr. White's imitations of other famous dancers have proved extremely popular, and many people are saying that he is to dancing what Cissie Loftus and Elsie Janis are to speaking.

The balance of the program includes Dugan and Raymond in a comedy offering called "They Auto Know Better," Leo Beers in his pianologue, Bert Baker in his inimitable fooleries with chairs and tables, Bernie and Baker, Apdale's Zoological Circus and the fifteenth and last episode of the "Patria" serial, which features Mrs. Vernon Castle.

FRANCES WHITE MARRIED

Not until recently did it become known that Frances White, who is the partner of William Rock in their well-known dancing act, and Frank Fay, member of the vaudeville team of Dyer and Fay, were married in Philadelphia, Pa., April 11. The couple managed to keep the news secret for more than a week after the ceremony had been performed.

FOUR ONE-ACT PLAYS

The Morningside Players will present in the Comedy Theater, on April 22, four one-act plays, all of which have been staged by Mary Shaw. They are "Hattie," by Elva DeFoe; "The Home of the Free," by Elmer L. Reizenstein; "One Day," by Caroline Briggs, and "Markheim," a dramatization of Stevenson's story by Zillah K. McDonald.

STAGE WOMEN BUSY

Recently Formed Relief Society Is Enlisting Active Support from Many Sources

The Stage Women's War Relief with headquarters and workrooms on the ninth floor of the Maillard Building, 336 Fifth Avenue, although having been in existence only three weeks, is already one of the most active of the organizations for war relief work. It is also especially notable, inasmuch as it marks the first time that women of the theatrical profession, who hitherto have done so much individually for every needy cause, have organized as a national unit to work for the men of our Army and Navy and their families, the fatherless children and widows of the Allies, in fact, for all where there may be need.

Mrs. J. Stuart Blackton has turned over her residence on Clinton Avenue, Brooklyn, to the Stage Women's War Relief, as a hospital. She is having it furnished with all the latest surgical and Red Cross equipment and will maintain a perfect dietetic kitchen. Mrs. Blackton will also supply milk, eggs, and vegetables from her own farm.

Associated with Rachel Crothers in the work are Louise Drew, treasurer; Mary Kirkpatrick, secretary; Eleanor Gates, chairman of publicity; Sallie Williams Riegel, executive manager of the workrooms; Mrs. Henry B. Harris, captain of the unit for the collection of clothing; Mrs. Elizabeth Tyree Metcalfe, chairman of the Ways and Means Committee; Minnie Dupree, captain of the unit for the making of surgical dressings; Dorothy Donnelly, captain of the workroom; Alice Kauser, captain of the traveling companies; Jessie Bonstelle and May Buckley, captains of the stock companies.

"CENTURY GIRL" TO CLOSE

The final performance of "The Century Girl" will take place on April 28. The production, it is announced, contrary to popular conjecture, will not make a tour. The reason stated is that the musical comedy, designed especially for the Century's stage, equipped with a revolving platform, cannot be exhibited adequately on the road.

The closing of "The Century Girl" will not affect the Cocoanut Grove, except that, beginning April 30, there will be two performances each evening, one at nine o'clock and the other at midnight.

Preparations for a successor to "The Century Girl" are already under way. Joseph Urban has been retained as art director and another all-star cast is promised.

BRADY LEAVES $5,000,000

The will of James Buchanan Brady leaves the bulk of his fortune of approximately $5,000,000 to hospitals and other charities and provides for the distribution of his diamonds and other precious stones, valued at $1,000,000, among his intimate friends. His relatives are left comparatively small amounts, his brother, Daniel M. Brady, receiving only $700.

May Thompson of the "You're in Love" company has changed her name to Maisie. She has discovered that there are three other May Thompsons in the theatrical profession.

DAVID MONTGOMERY DIES IN CHICAGO

Famous Comedian Succumbs to a Complication of Troubles—Started as Usher and Program Boy

David Craig Montgomery, who, with his partner, Fred Stone, constituted one of the most famous teams in vaudeville and musical comedy, died at the Presbyterian Hospital, Chicago, on the afternoon of April 20.

On March 12 Montgomery was taken to the hospital suffering from a complication of kidney, liver, and bladder trouble. He was operated on by Dr. Herman Kretschmer on March 20, and it was believed for a time that the comedian was on the road to recovery. Not long after he suffered a relapse, and since that time he had made a game fight for life, the doctors not giving up hope until the day of his death. Fred Stone was at the bedside of his partner almost continually for a week. "Chin Chin," the production in which the team starred, was playing in Chicago at the time Montgomery was stricken. An understudy assumed his role, and the show played all its booked engagements until it closed in Montreal, when Stone traveled back to Chicago. The route for the remainder of the season has been cancelled.

David Montgomery was born in St. Joseph, Mo., forty-seven years ago. In his boyhood he worked as a printer's devil in the *Gazette* office and as usher and program boy in Tootle's Opera House. He made his first stage appearance on March 20, 1887, in Stockbine's Garden, St. Joseph. His acrobatics and dancing won him a long engagement there. Montgomery first met Stone, who was to be his partner for so many years, in Denver several years later, but it was not until 1890, in Dallas, Tex., that the two joined forces. Their first work together was with Haverly's Minstrels.

The first legitimate success attained by Montgomery and Stone was as the Pirates with Edna May in "The Girl from Up There," under the management of Charles Dillingham. Previous to this they had been popular in vaudeville and at Weber's Music Hall, New York. The successes the team achieved were many, in productions such as "The Wizard of Oz," "The Red Mill," "The Lady of the Slipper," and, last of all, the ever popular "Chin-Chin."

Montgomery was fond of sports and was an admirer and owner of fine horses. He also was an expert tandem driver. Horses were his pet hobby, and his string of thoroughbreds was one of the finest owned by a member of the theatrical profession.

DIED

Ben Teal, famous stage manager and producer, died April 20 at Stern's sanitarium after a week's illness. Born in San Francisco fifty-five years ago, Teal in his early manhood became associated with David Belasco, dropping a law career. He came to New York twenty-five years ago and immediately gained prominence as the successful producer of a number of musical plays, then coming to be known as "girl" shows. In the direction and production of spectacular plays and stage pageants Mr. Teal had a broad and successful experience. Probably his greatest work was "Ben-Hur," which he staged for Klaw and Erlanger. During the present season he won prominence for himself through his staging of "The Wanderer."

Jimmy Welch, according to a London report, died last week after a prolonged illness. He was one of England's most popular light comedians.

David Harris, assistant treasurer of the Bronx Opera House, died of pneumonia April 17 at Dr. Lloyd's sanitarium. Mr. Harris was thirty-four years of age and a brother of Sam Harris, of Cohan and Harris. Interment was in Cypress Hills, Long Island.

Grace Armond, a favorite of long standing in vaudeville, died in Houston, Tex., last week.

Frank D. Hunter, aged fifty years, of McKeesport, Pa., for many years manager of the White Theater in that city, died April 12 of pneumonia.

Andrew M. Buckley, a well-known actor, who recently was seen on Broadway, died at his home in Paterson, N. J., following a nervous breakdown, in his thirty-eighth year.

Jeanette Clark Elberts, a well-known old-time actress, died April 16 at the home of her daughter in Brooklyn. She was born in England sixty-one years ago and was the widow of Eugene Elberts, who was an actor.

William Henry Griggs, singer and composer, who was identified with the "Ben Hur" company for twelve years as the director of the male chorus, died April 16 at his home in Somerville, Mass. He was fifty-three years of age.

Mrs. Rose Rosenthal, the mother of Jake Rosenthal, manager of the Majestic Theater, Dubuque, Iowa, died recently at her home in Chicago.

Laura Giles, eighty-three years old, died Apr. 16 at her home in Milwaukee, Wis., after a stroke of paralysis. For many years she was considered one of the best contralto singers in the country.

Clifford J. Werner, a music composer and song writer, aged thirty-two years, died Apr. 19 at St. Mary's Hospital, Orange, N. J., following an operation for appendicitis. One of his compositions, "The Moon Song," made a success recently at the Hippodrome.

William C. Mandeville, an actor, died Apr. 19 of heart disease at his home in New York, at the age of fifty. Mr. Mandeville succeeded De Wolf Hopper in "Wang" and had played leading roles in "Floradora," "The Princess Beggar," "The Little Typhoon" and several other musical productions. Lately Mr. Mandeville had appeared in motion pictures. He was a member of the Screen Club.

Nels Compton died at the Revere House, Chicago, April 16, after an illness lasting eight years. He was 67 years of age. Mr. Compton was juvenile at Niblo's Garden in New York in his early days and was prominent in the acting field until illness ended his activities. His last work was as director of stock companies at the American and Calumet theaters in this city. He "made" Lizzie Evans in a professional way and was her first husband. Nellie Free is another player whose stage career was largely due to his direction.

"HIS LITTLE WIDOWS"

The principal parts in the new musical comedy, "His Little Widows," the libretto by Rida Johnson Young and William Cary Duncan, the music by William Schroeder, which comes to the Astor Theater April 30, are played by Carter De Haven, Frank Lalor, Harry Tighe, Robert Emmett Keane, Flora Parker, Hattie Burks, Dora Plowden, and Julia Ralph.

IN VARIED PROGRAM

Henderson Players Present New Play at Lord and Taylor's Auditorium

The Henderson Players, reinforced by some of the students of the Henderson School of Oratory, presented a varied and interesting program in Chickering Hall, Lord and Taylor's store auditorium, on Thursday afternoon, Apr. 19. In an introductory address, Alfred E. Henderson, the director of the Players, outlined the plan of the organization of the New York Repertory Theater, which was given in full in a recent issue of The Mirror. Following the address four of the Players presented, for the first time in New York, "America Passes By," by Kenneth Andrews, who won this year's Harvard prize play contest. The cast consisted of Stanley Page, Maude Hammond, Milton Kreuscher and Marjorie Ellis.

The next feature of the program was a pantomime portrayal of Oscar Wilde's "The Happy Prince," given by an extremely talented young woman, Agda Granberg. This was followed by a recitation of "Lasca," by Andrew McDonough, and an interpretative dance, "Joy," by Helen V. Cowen. The program concluded with a performance of Stanley Houghton's "The Dear Departed." The company included Peggy Royal, Amy Thies, Lewis Lewis, Irving Haspel, Isaiah Ruley and Alfred E. Henderson.

ABOUT ANNIE WARD TIFFANY

Ruth Tiffany, daughter of Annie Ward Tiffany, emphatically denies the current report that her mother is in want or in need of any benefit. Her mother is an invalid and has been so for many years and is living in Syracuse, N. Y., where she is under the charge of a trained nurse, as she has been for the past fifteen years. She is suffering from a nervous trouble which incapacitates her from any further professional work.

TESTING MUSICAL PLAY

"Simply Great" Is Given Hearing Before Distinguished Audience in Studio

Rather a unique method of introducing a new musical play was that adopted by the authors of "Simply Great," described as a pseudo-historical comedy with music, when a private reading and rendition of the score was given last week at a studio in Washington Square.

The piece was read by Harold R. Parsons, who wrote the book and lyrics in collaboration with Adam Hull Shirk and Edward Gage. The score was played by the composer, Edward Gage.

A large assemblage of literary and theatrical people was present at the reading and unanimously voted "Simply Great" to be in keeping with its title.

It is understood that several producers of musical shows are now negotiating for the new piece and that it will be a Broadway production either during the Summer or in the Fall season.

"Simply Great" refers to the characters, all of whom are from history, assembled on the lost continent of Atlantis, and carrying on a busy existence in this new environment. Joan of Arc is heroine and David Garrick the hero. Omar Khayam has the principal comedy role. While the piece is burlesque, the heroic characters are treated respectfully. Among the song numbers which pleased most noticeably were "Beautiful Maid of Orleans" and "We Know Why."

Among those present at the reading were Max Bendix, De Witt Caplin, Livingston Platt, John R. Gregg, Douglas Powell, Arthur E. Krows, Fritz H. Von Tidden, Madame Elfriede Heller, Miss C. E. Kuntsler, Lexie Mero, Amelia Johnson, Rose Kaplan, Georgie Gregg, Mrs. John Gregg, Mr. and Mrs. Paul Zimmerman, Margaret Oakley, Mrs. Kinsella, Mrs. C. Walls, Grace Peters, Grace S. Clickner, Thomas S. Springer, Lillian Lawrence, Mrs. Rozel O. Butler, Edward Gage, Clarence H. Hill, Harold R. Parsons, Mr. and Mrs. A. H. Shirk, Mrs. M. C. Johnston, and others.

FROM HERE AND THERE IN THE THEATRICAL WORLD

The new play, "The Bawlerout," by Ed. Clarke Lilley, from the novel by Forrest Halsey, will be produced next Fall by Messrs. Bernero and Barrett of Chicago. Ralph Kettering is now working on the manuscript.

Madame Menzeli's gift shower, last Friday from 2 to 5 o'clock at Madame Menzeli's Studio, was a great success. This novel method was adopted to secure donations for the booth of the stage children which is to be a feature of the Actors' Fund Fair. Entertainment and refreshments were included. Madame Menzeli received many gifts for the children's booth.

Tom Wise has gone to considerable trouble in preparing a souvenir for the Actors Fund Fair, which is remarkably interesting. It consists of portraits of many of our noted actors, among them, Sol Smith Russell and Stuart Robson, and below each name is a facsimile signature. At the bottom of this souvenir is the inscription "Lest We Forget." Mr. Wise experienced great difficulty in getting some of the pictures and signatures, but finally was able to complete the collection to his satisfaction.

The Stage Women's War Relief organization secured $1,000 during the "Wake Up America" parade, contributions ranging from one cent to twenty dollars. Members of the committee captained fine automobiles, containing girls from the "Oh, Boy!" and "Love o' Mike" companies.

Charles Coleman, playing with Sir Herbert Tree at the New Amsterdam Theater in "Colonel Newcome," will go to Canada to enlist at the close of the present engagement.

At the annual wreath ceremonies before the Shakespeare statue in Central Park recently, James K. Hackett, son of the founder of the fund, took occasion to deny that James Henry Hackett was an English actor, as inadvertently stated by the chairman. On the contrary the elder Hackett was born in New York City, and the grandson of a Continental chaplain. Mr. Hackett also claimed that the Shakespeare statue owed its legs to his father, who posed for this important portion of the poet's anatomy.

The Academy of Music, for many years the leading playhouse of Saginaw, Mich., was totally destroyed by fire April 17. Loss, $35,000; Insurance on building, $20,000. Cause of fire unknown.

Gazzolo-Gatts and Clifford's "Her Unborn Child" will open at the Savoy Theater, San Francisco, for a run beginning April 28. The play will be presented by a special company organized by Frank Livingstone, the general director of the firm, who left for the Coast last week.

Joe Weber is preparing for a second company of "Eileen." Victor Herbert and Henry Blossom have been trying out voices during the past week.

Grace Fisher has returned to the cast of "Show of Wonders," in the Winter Garden, after an absence of three weeks, caused by illness, and Katherine LaSalle has returned to her role in "The Thirteenth Chair," at the Forty-eighth Street Theater.

Fannie Bernard is spending several weeks with her sister, who is in ill health, in Houston, Tex.

Arthur Row is back in New York and has been considering several picture offers for the Summer.

August Dreyer, who is council for a number of prominent professional people and who has many friends in the dramatic and vaudeville profession, has removed his offices from Nassau Street to rooms 1001 and 1003 Fitzgerald Building, where he will continue the practice of law.

Beatrice Thorne, who has been playing in vaudeville in the East for the past five months, opened at the Wigwam, San Francisco, in a new sketch by Walter Montague.

Damon Lyon who is soliciting donations for the Actors' Fund Fair to be held next month has received from E. F. Ebie, the antique expert, a beautiful ring set with a cameo of the bust of Shakespeare, said to be the last ring worn by the late Richard Mansfield.

The Theater Assembly will give a theatre party to see "The Wanderer" at the Manhattan Opera House, April 30. Five hundred orchestra seats have been reserved for that performance.

Ridgely Torrence, author of the negro plays which are being presented at the Garrick Theater, is writing a new comedy of negro folk lore. This will either be added to the present bill or else be the first of a new series of negro plays to be presented next season.

Bayard Veiller is at work on a new play which will be produced by William Harris probably about July 1.

Lillian Brennard was a member of Gertrude Kingston's supporting company that presented "Rosalind" at the Serbian Relief benefit held at the Colony Club on April 19.

On April 19 the London divorce court granted to Lillah McCarthy, the well known actress, a decree for restitution of conjugal rights against H. Granville Barker, the English theatrical producer, who is well known in this country. This action usually precedes proceedings for divorce.

Francis J. Stratton, as he was known professionally, will return to the stage after a year and a half retirement under his own name, Francis J. McGovern. His last engagement was with Ole Olson and Company, in a vaudeville sketch entitled "That Swede." Mr. McGovern is at present in Chicago, but he expects to return to New York in the near future.

Henry Miller has secured the American rights to Monckton Hoffe's comedy, "Anthony in Wonderland," now at the Prince of Wales Theater, London, with Charles Hawtrey and Winifred Barnes. It will be given a preliminary try-out this Spring on the Coast, and if successful will be the initial attraction at Miller's new theater, now in course of construction on West Forty-third Street.

Adele Rowland left the cast of "Her Soldier Boy" last week and jumped right into vaudeville.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"THE KNIFE."—Tribune: At its best moments the play is undeniably thrilling. At its best it is ingeniously written and splendidly staged. The acting is high class throughout.

World: "The Knife" is no mean example of Eugene Walter's knack for vigorous and effective playwriting. Leaving all considerations of delicate taste aside, it sets out deliberately to give its audience a gruesome thrill, and it does not fail in its purpose.

Times: In "The Knife" there is enough breathlessly suspensive tensity to animate a dozen ordinary melodramas. Thanks to Mr. Walter's indisputable skill as a builder of plays, the kind of high-pitched excitement is here maintained for the greater part of three swift-moving acts.

Post: "The Knife," produced in the new Bijou Theater—which with its simple and artistic decoration, is one of the prettiest in the city—is what Mrs. Malaprop might have described as melodrama in hydrostatics. It is a pity that a man with his (Eugene Walter's) capacity for situation and general sense of the theater should not have the ambition to employ his talents to saner and better purposes. Effective in a sense it undoubtedly is—that is to say, the attention is arrested and held by individual scenes intense in action and provocative of momentary suspense or curiosity—but the whole scheme, in its extravagance, is so eloquent of theatrical design and insincerity that it has no power to excite sustained interest or sympathy.

"PETER IBBETSON."—Times: "Peter Ibbetson," an interesting and ingenious play that catches something of the fine fragrance, something of the strange elation of one of the happiest stories ever told. It is appreciatively mounted and it is admirably played.

World: The audience saw "Peter Ibbetson" on the stage in a dramatization of atmospheric beauty, peculiar charm and striking dramatic effectiveness by John N. Raphael. Not only has the adaptor arranged to tell the story coherently and strictly in terms of the theater, but he has succeeded in compressing in the four acts so much of the fine flavor du Maurier gave the story and so much of the pathos of its central characters, that it won an unexpected success.

Herald: To "Peter Ibbetson" John Barrymore in the leading role imparted an emotional quality that raised the play from the valley of mediocrity. Were it not for the art of John Barrymore with his brother Lionel as a powerful support the piece would have been merely a vain striving for the exquisite in effect.

Sun: Despite the difficulties in the task, the excellent adapter with the assistance of Clifford Brooke has succeeded in making the supernatural convincing. Aside from this interesting element the play is a fragrant bit of mid-Victorian sentiment, which by contrast with many of the modern plays is entirely refreshing.

NEW YORK THEATERS

MANHATTAN OPERA HOUSE
34th St., West of Broadway. Evgs. at 8:15. Matinees, Wednesday & Saturday 2.15
A Gorgeous, Colorful Production with Company of 250 People
THE WANDERER
Greatest cast ever assembled in the history of the American Stage. Evenings and Saturday Matinees, 25c., 50c., 75c., $1.00, $1.50. Popular Matinee Wednesday, 25c. to $1.

MOROSCO Theatre, West 45th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.
OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS
Canary Cottage
With TRIXIE FRIGANZA
CHARLES RUGGLES & HERBERT CORTHELL
LONGACRE Theatre, 48th St., W. of Broadway. Evgs., 8.30: Mat., Wed. and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

HIPPODROME
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE KELLERMANN (Herself)
In a new WATER SPECTACLE
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions an-**

INTERESTED READER."—It was in 1906, not 1913, that Ada Meade appeared in "Mlle. Modiste" with Fritzi Scheff.

CHICAGO READER.—Grace George will not play in New York this Spring. "The Man Who Came Back" will continue at the Playhouse indefinitely.

DRAMATIC STAR, New York.—If your daughter has a speaking part, she will be permitted to act in New York State, but she will have to receive a permit from the Mayor of each city she appears in. The law differs in each State.

J. G., Buffalo.—Eddie Dowling is not playing in vaudeville just now. We no longer carry Vaudeville Dates Ahead, but if you write to him in care of the United Booking Offices, Palace Theater Building, New York, they will forward mail to him when they have dates for him.

"KAY."—George Manning was last in "Somebody's Luggage." (2) We do not know where the other players are, but if you read the stock page carefully from week to week you will be able to locate them in the companies they join for their Spring and Summer engagements.

WILLIAM L. E., Fall River, Mass.—The cast of the Vitagraph picture "The Turn of the Road" is as follows: John King, Joseph Kilgour; Helen King, Naomi Childers; Jack King, Bobby Connelly; Marcia Wilber, Virginia Pearson; Mrs. Jones, Elwina Robbins; Dr. Bright, Robert Gaillard; Maid, Mabel Kelly.

IONE KELLY, Baltimore.—In answer to your inquiry in last week's MIRROR, the sentence concerning Emily Stevens was unfinished. It should read, "Emily Stevens never played in 'Within the Law' in New York, although she created the part of Mary Turner in that play in Chicago before it was produced in New York."

CORALIE WENTWORTH, Atlantic City, N. J.—Frances McGrath will join the Orpheum stock at Montreal, Can. (2) Fred C. House was last with the stock at Yonkers, N. Y. Watch the stock page for further news of him. (3) Louis Kimball has signed for another six months' engagement with the Williamson Brothers to tour Australia.

A. P. G., Cincinnati.—Laurette Taylor was born in New York city and appeared first in vaudeville as La Belle Laurette. Her first experience on the legitimate stage was in stock and melodrama. Among the plays she appeared in before making her great success in "The Bird of Paradise" were "Yosemite," "The Great John Ganton," "The Ringmaster," "Mrs. Dakon," "Alias Jimmy Valentine," and "The Seven Sisters." After "The Bird of Paradise" she starred in "Peg o' My Heart." At special matinees during the run of "Peg" she played in "Just as Well," "Happiness," and "The Day of Dupes." This season Miss Taylor has appeared in "The Harp of Life" and "Out There." (2) Ruth Chatterton made her stage debut with the Columbia Theater stock, at Washington, D. C. She remained with that company for eighteen weeks. During 1910-11 she played in stock at Milwaukee and Worcester, Mass. Next followed a small role in "Miss Patsy," an appearance in "The Great Name," and then the leading role with Henry Miller in "The Rainbow." Since then she has appeared in "Daddy Long-Legs" and "Come Out of the Kitchen." (3) Owen Moore is still with Famous Players M. P. Co.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2626 Bryant. Evenings, 8.20. Matinees, Wed., Thurs. and Sat., 2.20.
William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. 48th Street 178 Bryant. Phone Evenings, 8.20.
Matinees, Thursday and Saturday, 2.20.
THE 13th CHAIR
with MARGARET WYCHERLY
By BAYARD VEILLER

Shubert Theatre, 44th, West of B'way. 'Phone 5439 Bryant. Evgs., 8.15. Mats., Wed., & Sat. 2:15
JOE WEBER offers
The New Romantic Comic Opera EILEEN
Book and Lyrics by Henry Blossom.
Music by Victor Herbert.

BOOTH 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. & Sat., 2.15.
MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"

39th St. Theatre. Near Broadway. 'Phone 413 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
OLIVER MOROSCO presents
EMILY STEVENS
In JOHN GALSWORTHY'S Great Play
THE FUGITIVE

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THE SEASON'S MUSICAL KNOCKOUT
YOU'RE IN LOVE

ASTOR THEA., 45th St., and Broadway. Phone 257 Bryant. Evgs., 8.30. Mats., Wed., & Sat. 2:15
Last Week Here—Next Week, Lyric.
CLIFTON CRAWFORD in HER SOLDIER BOY
TOM RICHARDS BETH LYDY
Mon., Apr. 30—"HIS LITTLE WIDOWS"

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The Prettiest Musical Play at the Prettiest theatre, with the Prettiest girls.
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NEW BIJOU 45th St., just off Broadway. Tel. 430 Bryant. Evgs. at 8.15. Mats. Wed. and Sat., 2.15.
THE MESSRS. SHUBERT announce
THE KNIFE
A melodrama, by EUGENE WALTER.

44th St. Theatre, near Bway. Phone 7292 Bryant. Evgs., 8.00. Mats., Wed. and Sat., 2.00.
LAST WEEK MANTELL
IN REPERTOIRE
Wed., May 2—"THE HIGHWAYMAN"

NEW YORK THEATERS

EMPIRE Broadway & 40th Street. Evenings, at 8.30. Mats. Wed. and Sat., 2.30.
Charles Frohman - - - - Manager
CHARLES FROHMAN presents
LAST TWO WEEKS
MAUDE ADAMS | A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42nd St. Call Bryant 6344. Evenings, 8.15. Matinees, Wednesday and Saturday at 2.15.
Cohan and Harris present
"THE WILLOW TREE"
A Fantasy of Japan
By Benrimo and Harrison Rhodes.

LYCEUM 45th St. and B'way. Evgs. at 8.30. Mats., Thursday and Saturday, 2.30.
LAST TWO WEEKS
The Case of Lady Camber
HERALD—"Undeniable Success"
WORLD—"Popular Success"
SUN—"A Thriller"

GAIETY Evenings at 8.30: Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN
present the season's success
TURN TO THE RIGHT

BELASCO Mats. Thurs. and Sat., 2:30 West 44th St. Eves. 8:30
DAVID BELASCO presents
Arnold Daly
In a New Play by JOHN MEEHAN
"The Very Minute"

HUDSON West 44th Street. Eves. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS ..... Manager
JOHN D. WILLIAMS presents
The New Three-act Comedy,
"Our Betters"
By W. SOMERSET MAUGHAM

REPUBLIC Theatre, W. 42nd St. Evgs. at 8.15. Mats., Wed. and Sat., 2.15.
MESSRS. SHUBERT Present
a dramatization of George du Maurier's novel
"Peter Ibbetson"
With JOHN BARRYMORE, CONSTANCE COLLIER, LAURA HOPE CREWS, LIONEL BARRYMORE.

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Sir Herbert Tree
In a play in 4 acts by Michael Morton,
"Colonel Newcome"
From Thackeray's famous story of "The Newcomes."

KNICKERBOCKER Theatre, B'way and 38th Street. Evenings, 8.30.
Matinees, Wednesday and Saturday, 2.30.
KLAW & ERLANGER ..... Managers
George Arliss
In his greatest success,
"DISRAELI"

GEO. M. COHAN'S Theatre, B'way, 43d Street. Te. Bryant 393.
Evgs., 8.25. Matinees, Wed. and Sat., 2.25.
KLAW & ERLANGER - - - Managers
LAST WEEK BUT ONE
Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
Mon., May 7—"Get-Rich-Quick Wallingford"

ELTINGE Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
SELWYN & CO. present
JANE COWL
IN
"LILAC TIME"
By JANE COWL and JANE MURFIN.

FULTON Theatre, West 46th St. Evgs. at 8.30. Matinees, Wed. and Sat., 2.30.
J. FRED ZIMMERMAN presents
WILLIAM COURTENAY | THOS. A. WISE
In a New Comedy
PALS FIRST
By LEE WILSON DODD.

LIBERTY W. 42nd St., Evgs. 8:15. Mats. Wed. and Sat. 2:15
John Mason, Irene Fenwick, Helen Ware, Mathilde Cottrelly, Helen Lowell, Richard Bennett, Lew Fields, Willis P. Sweatnam, in
"BOSOM FRIENDS"
By FRANK MANDEL

CORT West 48th St. Phone Bryant 48. Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
Season's One Substantial Success
Oliver Morosco's Great Laughing Success
Up-Stairs and Down
By Frederic and Fanny Hatton.

NEWS OF STOCK PLAYS AND PLAYERS

"CAPT. CUPID" RECRUITS

After the Performance the Stage Was Cleaned for Enlistments

MINNEAPOLIS, MINN. (*Special*).—Stirring patriotic scenes were enacted every night after the regular performance of "Captain Cupid" at the Shubert during the week of April 15, the audience being permitted to remain and see how men are recruited into Uncle Sam's service. Manager "Buzz" Bainbridge donated the Shubert after each regular performance for recruiting purposes of the First Minnesota Field Artillery, and the audience was invited each night to remain after the performance and participate in the activities. Earnest appeals from artillery officers and actual machine drill on the stage, with the Stars and Stripes floating over all, never failed to bring forth from each audience a goodly number of recruits, who were sworn in by the battalion adjutant. Enlistment week at the Shubert must have swelled to a considerable extent the list of much-needed men to answer the call to the colors during the present war crisis.

"Captain Cupid," book by Rida Johnson Young and William Cary Duncan, and music by William Schroeder, was the appropriate military offering of the Bainbridge Light Opera company at the Shubert during this enlistment week, and all soldiers and sailors were admitted free to all performances. The story of "Captain Cupid," though somewhat frail of structure, in the hands of the capable Bainbridge troupe went off with a snap and dash truly military. There were several engaging song and dance numbers, the ever popular Billy Lynn and Eulalie Young taking first honors with their "Don't Let Cupid Catch You Napping," while "My Own United States," admirably sung by Edward Smith and male chorus, brought forth many encores. Another catchy number, "I Don't Care What the Weather Man Says," afforded opportunity for unique staging. The nature of the production, unfortunately, relegated Harry Coote, tenor, to the background, but Raymond Crane left nothing to be desired in his handling of the juvenile lead, and Jack Boyle had the "fattest" part he has had in many a day. Others contributing to the week's success included Mary Kilcoyne, Peter McArthur, Florence Mackie, Al Racklin, and Kathryn Taggert, and last, but not least, Ross Mobley, director of the orchestra.

CAROLINE BEEDE.

BLAIR, "SAPHO," BRONX

Eugenie Blair opened a Spring season of stock at the Bronx Theater week of April 16 in "Sapho." Miss Blair brought the same concentration of intellect and grace of action to the characterisation that long since stamped her as an unusual actress in parts of this kind. William Ponelli appeared as Jean and Joseph Gillow gave a definite and well sustained performance of Dechellette. Doan Borup, remembered for his work at the Spooner Theater, appeared as Caondal, and Frank De Camp was seen as Uncle Cesaire. The supporting company also includes Lola Moynelo, William Gross, Jr., Ann Nevens, Henry Travers, Margaret Lee, Albert Fleming, Henri Du Boise, Donah Benrimo, Edith Butterfield, Laura Stafford, and May Wilmer. Attendance good. "Camille" week of April 23.

Manager William T. Keogh is answering the call of the Bronx patrons in installing a stock company, particularly in this community, and it is to be hoped that he will be fortunate enough to secure plays of popular appeal.

IDA C. MALCOMSON.

"LITTLE PEGGY" IN SCHENECTADY

SCHENECTADY, N. Y. (*Special*).—"Little Peggy O'Moore," somewhat revised and brought up to the minute, was the second offering of Mae Desmond and Players week of April 16-21 at the Van Curler. Miss Desmond in the role of an Irish girl won a host of admirers by her clever delineation. Frank Fielder, the leading man, had a wide scope for displaying his ability. Franklyn George, Albert Hickey, and Guy Hitner, upon whom rested a large share of the play's success, form as strong a trio as one would expect to find in stock. "Rebecca of Sunnybrook Farm" and "The Eternal Magdalene" follow. The management sprung an innovation in the form of a weekly bulletin, *Van Curler News*, which is replete with "live wire" notes about the company and the plays to be presented.

NAT SAHR.

ROBINS SUMMER IN TORONTO

Edward Robins, accompanied by his Royal Alexandria Robins Players, left for Toronto, Canada, to open his fifth Summer season. Mr. Robins will present during the Summer a new play which Mrs. Harris will produce in New York next season. He will have also three other new productions by well-known authors. Mr. Robins will play the leads and direct, while Virginia Fox Brooks will be seen in the leading female roles. Thomas Jackson is leaving "The Yellow Jacket" to join Mr. Robins, and others engaged include Helen Travers, Eugene Frazier, Francesca Rotoli, Baker Moore, and Robert Knight.

FLASHES FROM STOCK STAGES

"Tess of the Storm Country," under the management of Oliver Eckhardt, is enjoying a prosperous journey through Alberta, British Columbia and Saskatchewan, Hazel Baker as Tess, is finding favor with the Northwest Canadians, and Milton Goodhand adds much to the success of the play by his work in Parson Graves. The critics, especially in Calgary and Vancouver, say this is one of the best companies the Northwest has entertained in the past few seasons. The company is composed of Hazel Baker, Ruth Van, Helen Baker, Marie Davidson, Letta Gould, Milton Goodhand, James Dillon, Al. New, Irving Kennedy, Whit Brandon, Fred Wright, Oliver Eckhardt, Walter Jordan and Frank Long.

"Little Women" was the post-Easter selection of the Alcazar Players at the Baker Theater, Portland, Oregon.

Cynthia Latham is playing ingenue roles with the Manhattan Players at the Lyceum, Rochester, N. Y. She is the daughter of Fred G. Latham, stage director. Her mother is Cynthia Brooke of demonstrated talent and recently conspicuous in several all-star casts.

Beatrice Moreland is in Portland, Me., with Sidney Toler at the Jefferson Theater.

Frances McGrath, who recently closed a very successful season at the Lyric Theater, Bridgeport, Conn., will open on May 2 at the Orpheum, Montreal, for a special summer engagement. Miss McGrath is a prime favorite in Canada and will appear to her friends in the lead in "Along Came Ruth," as an opening bill.

Ruth Tiffany, daughter of Annie Ward Tiffany, is now with the Margaret Fields Stock company, White Plains, where she is playing a summer engagement.

The following changes have been made with the Paterson, N. J. Stock company: Herbert De Guerre has succeeded Morris Burr, who is enjoying a well-earned vacation. Leonore Phelps has been secured to play the roles of Nola Mercer, who is the new leading lady. She scored in the opening play, "Potash and Perlmutter," and went big with a "A Pair of Queens."

At the Trenton Theater in Trenton, N. J., Miss St. Claire is rounding out her second successful week with "Polly of the Circus" as the offering, which will be followed by "A Full House."

Miss St. Claire has leased a Philadelphia theater, where she will shortly install a first-class stock company.

The Oliver Stock company, No. 2, opens in Richmond, Ind., April 30. Mr. Oliver will appear as leading man.

The Oliver Stock company presented "Officer 666" and "Sinners," at the Family Theater, Lafayette, Ind., week April 9. Lillian Des Monde is featured in the cast.

The Wilkes Players of Salt Lake City presented week April 15, "The Spoilers" to excellent business. Nana Bryant scored a triumph as Cherry Malotte; Cecil Kirke made a good impression with his Glenister, and Ferdinand Munier made a mighty good Dextry. Ancyn T. McNulty as Slap Jack was very funny and was well received; Cliff Thompson as the Kid, was excellent, and Charlotte Treadway as Helen Chester was very good as was Claire Sinclair as The Duchess; Frederick Moore as McNamara, and Huron L. Blyden as Struve were good villains; Frank Bonner and George Barnes contributed mighty good support. The balance of the cast doing good work included, Billy Jensen, H. C. Beck, George Neally, "Bud" Post, J. V. Kirkpatrick, Lucille Holder and Lesley Sharp. Director Huron L. Blyden gave an excellent production of the play.

EDITH E. ELLIOTT,
Leading Woman of the Wigwam Stock Company, San Francisco.

W. H. Quigley, who operates the Garden Theater in Kansas City, Mo., opens a stock company there May 6. The Jack DeForrest show, which recently closed at the Krug in Omaha, Neb., played three weeks at that house to good business, but goes out under canvas.

Clyde Callcutt while in Chicago last week organized a stock to open at Freeport, Ill., this week. Milo Bennett placed Helen Keyes, Brandon Peters, Gladys Perry, and Mr. and Mrs. Lawrence Peters with the company.

The Stanley Price Company has succeeded the Chester Bishop stock at the Columbia in Grand Rapids, Mich., and Edwin Felix and Blanche Bowers are late additions to the company.

A Summer stock will open at the Grand, Colorado Springs, Colo., shortly and players are being engaged in Chicago.

Florence Kean and Joseph Cameron have been placed with Mont Holland's Circuit Stock company by A. Milo Bennett, the Chicago agent, who has also placed "The Divorce Question" with the stock company at Sioux City, Iowa; "Peaceful Valley" and "The Rosary" with E. E. Pollock, director of a stock at the Opera House at Oil City, Pa.; "The Shepherd of the Hills" with M. E. Bybee and Jack De Forrest, for repertoire, first time that the play has been released for rep; "A Stubborn Cinderella" and "The Honeymoon Trail" with the Billy Allen Musical Comedy company.

Will Morrissey is to desert vaudeville and will enact the principal comedy roles in the Lyric Light Opera company, to play a Summer stock season at the Providence, R. I., Opera House. He is to be the principal comedian.

Mr. and Mrs. Alfred Swenson (Lorie Palmer), of Fall River, have purchased a large touring car to use at the end of their stock engagement; they are to build a new bungalow in Long Island, N. Y.

NORTHAMPTON'S MUNICIPAL

Bertram Harrison's Statement of the Situation Corrects Erroneous Reports

The letter following is self-explanatory:

EDITOR DRAMATIC MIRROR:

DEAR SIR.—In a communication from Northampton published in last week's MIRROR there are some statements I should like to correct.

One—to the effect that Miss Jessie Bonstelle and I, as directors, had "quit" the week of April 9. This is not the case. At a meeting of the Board of Trustees held April 14 we regretfully notified its members that other interests prevented the extension of our association to next season. Our connection, however, with the Municipal Theater continues until the close of the present season.

I must further deny your correspondent's kindly statement that I have been "the guiding genius of the theater." The work has been entirely co-operative. Miss Bonstelle and I are co-directors, and her judgment and knowledge have been vitally important in the successful handling of the theater. Both of us, moreover, are anxious to have it known that the success has been in greatest part due to splendid local co-operation and without which the project should surely have failed.

I should like further to state that the possibility of closing the company at any time during the past season on account of a decrease in attendance was never considered. Owing to certain local conditions there was a slight depression of business early in the year, but the public announcement of the decrease in revenue was sufficient to restore business to its normal level.

While Miss Bonstelle and I are no longer able to continue as directors of the Municipal Theater, we are deeply interested in its welfare and are confident that it has many years of success ahead of it. Thanking you, very truly yours, BERTRAM HARRISON.

WINNERS IN PORTLAND, ME.

PORTLAND, ME. (*Special*). — Jefferson, week of April 16, "Somewhere in France" well presented by Sidney Toler and his own stock company. The first part of the week Mr. Toler appeared as Carl Larose and Pierre Watkin as Paul Romaine. The acting of both was excellent. On account of numerous requests the roles were changed, thereby allowing Mr. Toler to play opposite his leading woman. Madge West as Venetia more than fulfilled the promise of her ability of last week. Her work in the convent when the girl's mind is clouded by grief was particularly fine. A new member of the cast was Doris Underwood, the second woman. Possessed of a pleasing personality, excellent voice, and good enunciation, she is a valuable addition to the company. Current week, "The Girl Out Yonder," with the principal role in the hands of Miss West.

B. F. Keith's: An excellent production of "Arms and the Girl." Alma Tell as Ruth Sherwood gave to the role her usual distinctive interpretation, and by her skill showed a real reason for the unfolding of the plot. Jock Roseleigh's portrayal of Wilfred Ferrers was very convincing. His work is of the style wherein he seems to live rather than act his part. Corinne Barker appeared in the cast for the first time, making the most of the small part of Olga. Jean Newton with her pleasing accent made a charming Antoinette. James Hester was very satisfactory as General Klaus. Current week, "Mile a Minute Kendall," its first presentation in Maine.

PALMER STRAW.

SHAKESPEARE IN STOCK

PASADENA, CAL. (*Special*).—Week April 15 opened a supplementary season for the Savoy Stock company of Pasadena, planned to continue to June. During this season the plays presented will be of a popular type, including several for which there has been an insistent demand during the Winter. The first of these plays was presented week 5 in a modern version of "Under Old Glory," the popular war play. The story was brought down to date for the production, with German spies, Zeppelins, Mexican raids and other strictly up-to-date features replacing the original themes. Virginia Lykins made her reappearance in this play after an absence of two weeks, due to the illness of her mother in Colorado. The regular season of the company opened in September, a thirty-week celebration being held the week April 8. The company played a special engagement at Hotel Maryland, 16, presenting "The Man on the Box," one of the most popular of the comedies of the season. A large society audience witnessed the production.

Shakespearean scenes have been staged at the special Tuesday performances at the Savoy, following the plan of producing each Tuesday afternoon and evening some high-class, one-act addition to the program. The closet scene from "Hamlet" and the farewell scene from "The Merchant of Venice" have been given. "Pauline Pavlovna," by Thomas Bailey Aldrich, was presented at a recent Tuesday, and on April 10, "Through Opening Doors," a new one-act play by Miss Sybil Jones, was produced.

MARJORIE C. DRISCOLL.

MARGY SOUTHWELL.

The above is a picture of Margy Southwell as June in "The Trail of the Lonesome Pine." She has had a large experience as a stock and road star, having toured in such plays as "Paid in Full," "The Trail of the Lonesome Pine," and "Within the Law." During the past year she has been heading her own company, The Margy Southwell Stock company. She has just closed a most successful run at Coldwater, Mich., and opens at the Post Theater, Battle Creek, for a stock season starting Sunday, May 7.

PHYLLIS JACKSON.

ALBEE'S 17TH SEASON

PROVIDENCE, R. I. (*Special*).—The Edward F. Albee Stock Company is beginning its seventeenth Spring and Summer season at Keith's week of April 16 under favorable conditions. "Common Clay" introduces several of the new members of the company in good roles. The players are Margaret Armstrong, William H. Turner, Anne Hamilton, Edward Longman, Regina Wallace, Eugene Revere, Lynne Overman, Byron Beasley, George Wetherald, Charles Schofield, James H. Doyle, and James Robertson. Of the newcomers Miss Wallace and Mr. Beasley did wonderful work. Miss Wallace has a direct, natural manner, a pleasing presence, and an extremely satisfying voice. Mr. Beasley shows experience and finish. He is a distinct addition to the company. So, too, with Miss Armstrong, Mr. Longman, Miss Hamilton, and Mr. Schofield.

The old member in service, not in years, Mr. Overman, seems much better for his work in light parts, Mr. Revere is growing in grace and ability, Mr. Turner, Miss Reimer, Mr. Doyle, and Mr. Wetherald still stand full-fledged players. After the third act Mr. Doyle shed his judicial robe to appear as introducer and each player in turn spoke a little piece of welcome and thank you. Attendance extra good.

ELMER C. SMITH.

BROOKLYN STOCKS

With extraordinary effect the beautiful drama "Mother" was presented under the direction of Harry Horne, of the Fifth Avenue Stock company, Brooklyn, week of April 16-21. It played to exceptionally good audiences, and the players adapted themselves most pleasingly to the parts. Miss Summerly as Mother gave a true impersonation of a maternal and over-indulgent parent, and Miss Spring as Ardath was more than satisfactory. McWatters and Wilson as the two sons could not have been better. The cast included Misses Hickerson, Delaney, Davis, Younge, and Craig, and Messrs. Dion and Abbey, who all did justice to their respective parts. Current week offering, "Officer 666." Anthony Brair has returned to his home to take a long needed rest.

Week of April 16-21 Mr. Daniels, of the Grand Opera House (better known as Brooklyn's own stock company), produced "Her Unborn Child," which has proved its popularity by the necessity of an additional week's run. The play was well acted by the entire company, Richard Bubier and Hayden Stevenson showing to good effect. This house is sold out at every preformance.

WILLIAM E. GARLAND.

Miss Florence Carpenter and Forrest Orr, playing the leads at the Academy of Music, Haverhill, Mass., have resigned to accept summer engagements.

STEIN'S MAKE-UP NEW YORK

"UNDER COVER," UNION HILL

UNION HILL, N. J. (*Special*).—"Under Cover," one of the most absorbing of modern melodramas, was presented by the ever popular Keith Players at the Hudson Theater, April 16-21 to crowded houses at every performance. It tells a thoroughly interesting story, which is related with a skill that keeps the audience spellbound in the unraveling of the mystery and complicated plot. Evelyn Varden, the popular leading lady of the company appeared as Ethel Cartwright. She displayed wonderful dramatic ability in the third act and made a strong impression upon her audience, and acted with the same skill that has marked her performance of other important roles. Charles W. Dingle as Steven Denby acted his part in a manner that entitled him to the highest praise, and by his clever and intelligent interpretation of a difficult part added fresh laurels to his crown. It would be impossible to give too much credit to that master of directors, W. C. Masson, for the perfect productions he is putting on weekly at this popular playhouse. Aubrey Bosworth, as Monty Vaughn, was exceedingly humorous, and as usual gave an excellent account of himself. His conscientious and intelligent work has not escaped the eyes of the Broadway managers, and it will not be a surprise to the patrons if he is shortly seen in New York in one of the new productions. Russell Spoad, as James Duncan, was splendid; Joseph Lawrence, as Michael Harrington, gave a praiseworthy performance: Arthur Griffon as Harry Gibbs, was very satisfactory; Caroline Locke had a most congenial role in that of Mrs. Harrington, and that she made the most of it goes without saying; J. Ellis Kirkham made a natural looking butler; Mildred Florence was very sweet and charming as Nora Rutledge and can always be depended upon to give a clever performance; Hazel Housley, as Amy Cartwright was good; Arthur Mack as Peter, was capital, and Joseph R. Garry was entirely satisfactory as Daniel Taylor and gave a very forcible performance. "The Danger Line," April 23-28.

CHARLES A. BITTIGHOFER.

SOMERVILLE PLAYERS

SOMERVILLE, MASS. (*Special*).—Musical comedies in the past have come and gone regularly with more or less success but never in the history of the theater has there been which recorded the success achieved by the Somerville Theater Players in Geo. M. Cohan's dynamic musical comedy, "The Little Millionaire." Packed house in attendance each performance. Arthur Howard in the title role acts and sings in true musical comedy style and John Duhan as Costigan is also in the running registering a big hit. Adelyn Bushnell interpolates a pianologue that also scores; Dorothy Beardsley and Jack Lewis in "We Do The Dirty Work," is another number that strikes the popular fancy, while Rose Gordon singing "A Cute Little Way All My Own," also scores; Ruth Fielding has three distinct successes to her credit and Beatrice Henderson in a whistling solo creates a near sensation. A chorus consisting of Mae Lawless, Vera Barry, Peg Lawless, Ruth Chisom, Gertrude Green and Grace Peaire that would be a credit to many a $1.50 production adds not a little to the effectiveness of the whole. Current week, "The Commuters."

"JUST A WOMAN," SIOUX CITY

SIOUX CITY, IA. (*Special*).—Week April 15, the rejuvenated Princess Grand Stock company is presenting "Just a Woman," Eugene Walter's drama in four acts. The players gaining particular mention being Frank Shannon as Lascelle; Elsie Esmond as the Woman; Burke Clarke as the Judge; Rollo Lloyd as the Boy; Fred Quimby as Sanford; Harry LaCour as Aram; and Charlotte Adams as Mimi; the rest of the cast are Mildred Davis as the Girl; William Lyons as Emerson; Leone O'Leary as Ned; Robert Laseur as the Man; Una Trevelyn as the Lady; Eddie McHugh as the Clerk; and Leo Beigger as Attorney of Record. This is the second offering of the new company and they are not getting away very big. The two weeks' notice was read to the members at Monday's rehearsal and if business does not improve the company will close at that time. Current week, "My Friend From India."

MURPH.

POLI'S, "ST. ELMO"

SCRANTON, PA. (*Special*).—"St. Elmo" by the Poli Stock Players week of Auril 16 to excellent business. Edward E. Horton as St. Elmo was more than efficient. Mae Melvin as Edna Earl was all that could be desired. Mabel Griffith as Agnes Powell did excellent work in an unsympathetic role. Arthur Buchanan gave an artistic performance of the part of Aaron Hunt. Lawrence Brooks as Rev. John Hammond handled the part with his acustomed ease and ability. Hexford Burnett as Gordon Leigh, played the part with convincing earnestness. Jery O'Day, who has a pronounced sense of humor, played Shadrack with ingenuousness. "Hit-the-Trail Holliday" week of April 23.

C. B. DERMAN.

In the Empire Stock company, at Syracuse, N. Y., are Frank Wilcox, Minna Gombel, Thomas Emory, Mrs. Hibbard, Elmer Brown, Hal Brown, Charles Mather, Coralina Walde and Harold Salter. In the course of the season one play by a Syracuse author will be produced. The winner will get $200.

(*Continued on page 19*)

Season Tickets to Professionals

The Actors Fund is now issuing professional season tickets good for twenty admissions to the

1917 Actors Fund Fair

to members of the theatrical profession and to those who are indirectly connected with the profession.

With each ticket is issued a CERTIFICATE OF ACTIVE MEMBERSHIP in the Actors Fund of America and a receipt in full for ONE YEAR'S DUES.

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Mail your check or money order for $5.00 NOW to the

ACTORS FUND FAIR
Hotel Astor, New York

DANIEL FROHMAN, President

EDWARD C. WOODRUFF
LEADING MAN

By far the most surprisingly happy distinction of the Wadsworth Stock company is its leading players. Mr. Edward Woodruff, leading man, possibly is the most finished and pleasing actor ever to have appeared in stock in Toledo. He possesses a splendid voice, charming expression, distinctive stage presence and the ease and grace of true artistry and refinement. The tones and quality of his voice very closely resemble those of the matinee idol. But Mr. Woodruff excels in youth, in evident sincerity and in the apparent absence of self-consciousness. It requires only an apt selection of plays to make Mr. Woodruff the pet of theatrical Toledo.—*F. Glenn Baker, Toledo Daily Blade.*

Palace Theatre, Toledo, O., until April 28
Orpheum Theatre, Montreal, Can., May 7

EDWARD BUTLER
NOW IN STOCK
SHUBERT THEATRE - - - - ST. PAUL, MINN.

MADGE WEST
LEADING WOMAN
Jefferson Theatre Portland, Me.

HAZELE BURGESS
HAZELE BURGESS PLAYERS, Strand Theatre, Miami, Florida

FRANCES McGRATH
LEADING WOMAN
Opening in "Along Came Ruth," May 7th, Orpheum Theatre, Montreal, Can.

CHARLOTTE WADE DANIEL
CHARACTERS Mozart Theatre, Elmira, N. Y.

W. O. McWATTERS
LEADING MAN Fifth Ave. Theatre, Brooklyn

HAYDEN STEVENSON
GRAND OPERA HOUSE, BROOKLYN Address Green Room Club, New York.

Marguerite Fields Stock Co.
RALPH CAMPBELL
LEADS White Plains, N. Y.

Mystery and good comedy, well carried out and sustained, characterized the performance of "The Fox" by the Alcazar Players at the Baker, Portland, Ore., week April 1. In a cast uncommonly well fitted to the various parts, George Taylor, in the title role, shone as the bright particular star. The part of granddaughter was handled by Alice McDermott, the new leading lady.

REPORTS FROM MIRROR CORRESPONDENTS

MID-WEST MANAGERS MERRY

Chicago Amusement Caterers Agree That the Present Season Is the Most Successful in Years

CHICAGO, April 26 (*Special Correspondence*).—The theatrical season now drawing to a close, according to the consensus of managers, on the whole has been the most successful in many years, so that a new spirit of optimism is rife. Every week shows some imposing new architectural pile labeled Theater, but this is not a true sign of prosperity, merely a side showing that some speculative owner still believes that a moving picture with some stage space backing for vaudeville is all that is needed to secure and augment an income. The enlightened know the futility of mere building operations to heighten the interest or secure support of theatrical interests; but hark back to the solid building up of a clientele through the Stock Company or the more vital fact of creative effort in actual stage production. The new building restrictions have tended to almost prohibit the mad desire to build theaters in The Loop, and only a few "islands" providing universal exits now remain in the downtown district. If the loose and showy speculative capital could only concern itself in the building of attractions, it is opined the houses would multiply fast enough to give them sanctuary.

Concerning "Sanctuary," the beautiful Blackstone has maintained its supremacy in this line, not without profit to its managers. Its lovely Ambiance has shielded from the select but not overlarge or responsive audiences such attractions as "The Ohio Lady," "The Lioness," the most successful venture "Erstwhile Susan," with Mrs. Fiske and that Chesterfield of comedy John Drew in "Pendennis," and last but not least our only blank verse survival "Seremonda" with Julia Arthur, who gives brains and beauty with finesse of technic to a hopeless but interesting cause. On dit a well-known singer, the most successful concert star of the time, is figuring with the progenitor of "Seremonda" to have it presented in operatic form. It might serve in this line as its theme is sufficiently picturesque and turgid, to make a libretto that might frill and thrill.

Harry J. Powers declares that the season at his namesake and at the Illinois have both been successful beyond compare. The opening attraction at the former, "Justice," did not emphasize its name financially; but then came "The Boomerang" from David Belasco and commenced a capacity business that has kept up to a recent period and has achieved sufficient momentum to swing it on through its thirty weeks' run. It has surpassed the widely-heralded records of the early Daly, Frohman and Lyceum successes, and the latter-day lingering of Ruth Chatterton in "Daddy Long Legs" red lettering. The situation at the Illinois is equally enviable: eight weeks of capacity for Ziegfeld's Follies raised the average up to that of the preceding season when the more gentle humor of "Chin Chin" and the versatile genius of Fred Stone led to the chronic display of "S. R." in the outer hall. There was a slight sag with a trio of comic and dancing stars in "Sibyl," but "Chin Chin" again rallied the populace and paved the way for the most original droll of the day, Raymond Hitchcock in "Betty," which has grown so steadily, it is now set down for an indefinite run.

Sam Gerson, who modestly remarks he has lost "perspective," whatever that is, in the argot of the theater, seems to be getting on quite well without it. His first-night audiences have been the envy and despair of rivals (at the Chicago Theater) so he is now allowing it to rest for the summer, transferring from it to the Garrick "Very Good Eddie." The successes at the Randolph Street house in "Katinka," "The Passing Show" and Robinson Crusoe, Jr.," serve to ameliorate the passing pangs of "Follow Me," which has gone to Canada. The same manager has a kindly thought for the return of "The Unchastened Woman" with Emily Stevens as the star at the Princess, and of William Hodge in "Fixing Sister," and art without recourse to Margaret Anglin in "Taming of the Shrew." According to the Gerson estimate the results Schubert-wise have been "very good Sammy."

The situation of the Cort Theater, the home-run house of runs, according to the stalwart sport Hermann, who is a statistician as well as the best wing shot in the blinds is enviable, for the last season as "Fair and Warmer," in thirty weeks, drew $231,000, and now sees in his mind's eye it is to be equalled by the melodious Clare Kummer's "Good Gracious, Annabelle," which is packing them in right along.

Now comes George Warren, who is also quick at figures, remarking don't forget "Common Clay" had ten weeks at the Olympic at an average of $8,000 per week, and "Potash and Perlmutter in Society" for an equal period at $9,000, with four weeks of "Her Market Value" and five of the dainty Dolly Sisters alluring figures. Then Chauncey Olcott came back in a winning way, and now reappears that idyl of the southern seas, "The Bird of Paradise" as most appropriate summer offering with Muriel Starr in grass skirts.

Harry Ridings manager of Cohan's Grand, was authority for the statement that the season now closing had been the best in five years in Chicago and looked like the good old times come again. "The Cohan policy believes in rotation and the genius of change, and is not particularly favorable for long runs." It seems to follow the Cohan abjuration: "Always leave them laughing when you say good-by." "The House of Glass" drew during its three weeks an average of $11,000 and for the fourth and final $14,000. "Hit the Trail Holiday" had four weeks and easily might have lasted twice as long at fine figures. "The Great Lover" filled the strong box over $100,000 in eight weeks and might have continued successfully had not the inexorable rule intervened. "The Cohan Revue 1916" had six weeks capacity, one week pulling in $19,000, and now "Turn to the Right" is advancing in the same old direction.

Strictly Personal

Muriel Starr, who appears in the lead at the Olympic this week, may be recalled as the most promising young actress when William Hawtry was a star a few years ago at the Steinway Hall Theater in the new version of the old farce "Our Betsy."

Julia Arthur does not have to read manuscripts to the accompaniment of a metronome because she has the real gift for blank verse. She has been kept very busy during her stay in Chicago with mail orders to present blank verse plays, and is convinced that the muse of the glowing verse is running rampant nowadays. They are deserting the stubborn moving picture scenario in droves to rally about the rules of scansion and real dramaturgy and write period plays. Julia Arthur is the most potential and picturesque figure of the time and it is to be hoped may secure a medium worthy of her position on the stage.

Chauncey Olcott last week wrote to President Wilson offering him one half his receipts next season for the war fund as a token of his patriotism. Mr. Olcott also offered his prize six mule team and one complete transport outfit for army service. Furthermore he expressed a keen desire to drive said mule team from Rheims to Paris, carrying the proclamations of peace. There is no discounting the Olcott brand of patriotism.

Raymond Hitchcock now prefaces his entr'act excoriation of Bill Sunday with an address calculated to inspire patriotism, discourage slackers and impress his auditors that an actor has ideas and ideals concerning the unusual situation that confronts this country now. It is unfortunate that some of the time-serving solons in Washington who are hanging out for the "volunteer" plan could not hear his impassioned plea for conscription as the practical plan to meet the present emergency and protect for the future.

While ground is to be broken for the new A. H. Woods Theater, on the northwest corner of Randolph and Dearborn Streets on May 1, no grass was allowed to grow under the hot foot of Lew Housemann and he has already installed a series of caissons for foundations along the Dearborn Street side, while the reluctant tenants were lingering in the building. This will considerably aid rapid building operations in the near future.

Richard Little the dramatic critic of the *Herald* who has seen military service in the Japanese-Russian war, on our own borders and in long riding hikes with the home guards, is an authority on military tactics. His recent advisory articles on the respect due the flag is just as worthy of reprint in *The Army and Navy Review* as it is of being distributed through popular prints. The use and abuse of the colors is frequently a source of mortification to those who understand the respect due the red, white and blue.

Manager Halton Powell has been an active producer for the International Circuit this season. He placed four companies of that circuit, of which "Broadway After Dark" has just closed a successful season of thirty weeks in Detroit, Mich. "Little Peggy O'Moore" played twenty-two weeks' season and was one of the highest-grade productions on the circuit. At present this play is being handled successfully for stock by a well-known New York agent. "Step Lively" played twelve weeks on the circuit to splendid business, and on Jan. 1 was taken off to play the Klaw and Erlanger eastern one-night stand time, completing a full season of thirty-two weeks on April 14 when this company was closed. "The Vampire's Daughter," Manager Powell states, was not as successful as his other ventures. He recognized the weakness of this play and closed it after four weeks as he did not consider it suitable to popular-priced theaters. Manager Powell has recently completed a three-weeks' visit to his wife's family in Detroit and is busy closing up matters for the season and going over his plans for next fall.

Harry Ridings has just returned from Springfield where he happily culminated the quiet work of a long time past in side-tracking a pair of bills that might have been most mischievous in their working out as it pertained to the direction of theaters and so-called theaters, by persons who had neither knowledge or experience to qualify as judges. The ancient law of Venice allowed by the dropping of a note in the lion's mouth the accusation and trial of any citizen, merely by the suggestion of some suspicious or malevolent neighbor; so these bills, the product of some well-meaning, perhaps, but nevertheless ill-informed person, might work incredible hardship upon others who had large interest at stake and were well in their rights as worthy citizens. The misconception of the title "theater" seems to be about as widely misrepresented as the misused term "actress" in covering a multitude of legal or moral violations so that the reforming legislator is exceedingly apt to err in his desire to overload the statutes with new laws that look good on their face but in reality are very vicious and injurious.

The Ringling Brothers Shows, now in the thirty-eighth year of organization has opened its twenty-fourth annual season in Chicago, passing from the tenting period through the old days of the Tattersall, when they went under roof to the time the Coliseum became their local starting place for each season. This season the Ringling Show travels on eighty-seven cars, usually in four divisions. Charles Ringling who speaks with authority and naturally without prejudice, declares their present entertainment is the largest and best they have ever given; in which statement he is originality and heartily aided and abetted by up-to-date press agents.

CHARLES E. NIXON.

CORRY, PA.

CORRY, PA. (*Special*).—Charles Solader and his Brinkley Girls supplied a big week's business at the Rex April 16-21 except Wednesday when "The Wishing Ring," by local high school talent, had capacity. Manager Parker underlined week opening April 23 Fred Carmelo Musical company banner attraction of the season.

Miss Florence Smith, pianist at the Rex, enjoys the reputation of being the best sight reader and follower of cues in this section, her playing drawing favorable comment from all performers. It is rather unusual to meet a pianist capable of playing vaudeville stuff in a small city.

M. J. BERLINER.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—After an absence from the local stage for three years, Christie Macdonald, one of our best liked prima donna's in light opera, receives a most substantial and cordial greeting on her reappearance this week at the New National Theater in a new work from a foreign source entitled, "The Little Missus," the book and adaptation being written by A. E. Thomas and the musical score by Paul Eisler, a delightfully pleasing and interesting offering that served an instantaneous success and which afforded the talented star a charming vehicle with which she re-established herself joyously in the rich appreciation and strong approval of a crowded opening house. The story is exceptionally bright and has the flavor of court life in a tiny principality of Southern Europe. A most excellent cast of sterling vocal and dramatic strength is seen in support, prominent among other being Roy Atwell, George Leon Moore, Frank Bradley, Edwin Wilson, Pauline French, Alice Hills, Sylvia Thorne, Isabel Vernon and Master Cuscoden Blackwood with a large and talented chorus and an augmented orchestra of exceptional size under the direction of John Methie. "The Yellow Jacket" follows.

"The Princess Pat" John Cort's production of Victor Herbert's brilliant comic opera is the attractive current week's offering at the Belasco, where the return engagement speaks volumes for a big successful week. Blanche Duffield, who is singing the title role, this season achieved a distinguished success and was the recipient of many honors at the hands of a large and fashionable opening audience. The company again was a most proficient and talented one, that included Oscar Figman, Ben Hendricks, Eva Fallon, Alexander Clark, Louis Casavant, David Quixano, Jack Pollard, William Quimby and Isabelle Jason. "The Blue Paradise" follows.

The Poli Players at Poli's during the present week are recording another strong season's success to their credit in their production and performance of Bayard Villier's in intense melodrama, "Within the Law," with talented Florence Rittenhouse scoring a distinct triumph as Mary Turner. Other members of this popular stock organization that were strongly praised for excellence in characterization were William P. Carleton as Richard Gilder, John M. Kline as Police Inspector Burke, Howard Lang as Joe Carson, Bernard Thornton as Eddie Griggs, J. Hammond Dalley as Detective Cassiday, Ralph Remley as Edward Gilder, Ollie Cooper as Helen Morris, and Frances Williams as Agnes Lynch. Edwin H. Curtis again deserves praise and credit as director for a presentation of decided merit. "The Silent Witness" and "Common Clay" are in rehearsal for early production.

Keith's, big headline of the current week's bill is Gertrude Hoffmann and her two score singers, dancers, acrobats and pantomimists that include Paolo Azzarini, Paisley Noon, Nina Valieri, Kira's Royal Singalese Troupe and Hoffmann's "bouquet beauties" in her "New Revue" in eight scenes and an hour's time. Other stellar acts on the program is the eccentric comedian Pat Rooney and dainty Marion Bent, in a new budget of comicalities; Bert Savoy and Jay Brennan, in "After the Matinee"; the Rempel Sisters, in the symbolical playlet, "You"; Val and Ernie Stanton, "The Droll Daff Dills," Bradley and Ardine, and Fred and Minita Brad, in "Sunshine Capers."

The place in the Keith program during the past week, which the talented songstress, Leah Nora, was prevented from filling by a sudden attack of throat trouble, was taken by the one-act play, "For Country," by Alfred Hopkins, which scored a hit. It a war episode with May Kealty as a peasant girl, Theodore Hardy as a military officer and Mason Wright as his subordinate.

Manager Robins of Keith's advised all concerned that the services of himself, his staff, and employees in the theater are at the command of the Government or organizations assisting in the war preparations for any service they can perform. Local recruiting for the navy began first at a performance at Keith's, it happily occuring that President Wilson and White House party were in attendance that evening.

E. F. Albee says the big yacht he has donated to the services of America is named Beaumere, has a length of sixty-five feet and a speed of twenty-six knots an hour.

Buffalo Bill's Wild West Show and Jess Willard give four exhibitions at the circus grounds, April 15, and H Street, Northeast, April 23-24.

The old Lyceum Theater, Eleventh Street and Pennsylvania Avenue, Northwest, was sold at auction April 19, to George W. Rife, representing the Empire Circuit Company, for $89,500. The sale was ordered by H. Knapp and Edward G. Heald, trustees, to cover a $60,000 first mortgage on the Caulfield estate. The transaction represents the transfer of 15,949 square feet to the Empire Circuit Company, giving that company the title to the entire theater. It does not, however, include the personal property in the theater, being the purchase price of the building only.

The theater is the second oldest in Washington, dating back to 1803. It was gutted by fire in 1827, and was later rebuilt under the name of Carusi Saloon in which a Presidential inaugural ball was held. Adelina Patti made her first appearance in Washington in this theater in a concert with "Ole" Bull, the violinist. In 1872 it was owned as the Theater Comique, and for many years was a favorite place of amusement. James L. Kernan refitted and opened the theater in 1891 as Kernan's Lyceum.

JOHN T. WARDE.

BILLINGS, MONT.

BILLINGS, MONT. (*Special*).—"The House of Glass," April 6, an excellent show, to very poor business. The leading roles were capably handled by Adelina O'Connor, Clyde Fogel, Dwight A. Meade, and Robert Middlemass, while other roles were handled by Louise Laskin, Amelia Myers, Sonia Jasper, Charles Reigel, Hal Mordaunt, and Bertram Millar. Some of the stage settings showed signs of much wear and tear.

The New York Symphony Orchestra of seventy-five musicians, Walter Damrosch, conductor, to S. R. O., April 7. The orchestra was presented under the auspices of the Billings Civic Club and was the finest musical organization ever heard in this city. Eight numbers were given. Efam Zimbalist, the noted violinist, was with the organization, but did not play in this city.

Early Spring bookings include "Flora Bella," "The Masked Model," and "Daddy Long Legs."

EDWARD C. MARTS.

BALTIMORE

BALTIMORE (*Special*).—The end of the season is now in sight, for during the week of May 7, from present indications, Charles E. Ford will have the honor of formally closing it most auspiciously with a premiere by no less a celebrity than David Belasco, who will stage a comedy for the first time on any stage at Ford's during that period. As usual, all information regarding the cast, author, story and locale of the play is withheld for the present at least.

Even though all the regular houses are planning to end their regular seasons, it does not presage a dull Spring, for it now looks as though we are in for a perfect deluge of feature films from those same theaters. Not an single one has had the courage to place a stock company, or continue their regular seasons, but without exception they have one and all practically fallen over each other in signing contracts for the more prominent films. The Auditorium fires the first gun this week and captures the plum to our mind with Geraldine Farrar in that truly successful and worth while production, "Joan the Woman." The Academy follows next week with Annette Kellermann in "The Daughter of the Gods," and Ford's a week later with "Intolerance." So it seems as if we are in for a spell, and incidentally some one is going to feel the over supply. There is not room for all at the prices asked.

Although Baltimore had the privilege last season of viewing the splendid dramatization of Stevenson's "Treasure Island" at the Academy, there is even more interest this week in the engagement of this same play due probably to the fact that the present cast is advertised as the original from the Punch and Judy Theater, which, strictly speaking, is not exactly true, for there have been many changes in the personnel of the players since it was first acted. In any event "Treasure Island" is well worth seeing a second time, for the dramatization is perhaps the best that has been made from any novel since the days of "Ben Hur." The piece received an enthusiastic reception and should prove especially attractive to the younger element. Christie McDonald in "The Little Missus," week April 30.

Two of John Cort's productions were pitted against each other during the past week and, by a strange coincidence, both were of a musical nature. It strikes us as rather unfair to a manager for the booking powers to arrange dates which will result in such a condition as occurred here last week. The injustice, not only to the producing manager but to the local managers in a case of this sort, was only too well apparent. The attractions of Mr. Cort which bid against each other for patronage in Baltimore were Herbert's "Princess Pat" and the Americanized version of the foreign operetta "Flora Bella." The most surprising thing about the whole case was the standard maintained in the individual cases of these musical works. They were so entirely at variance that no one after witnessing both productions would have placed them under the same management. The result of booking these two musical pieces in the same town during the same week caused a lot of ill feeling and brought forth many personal criticisms.

I. B. KREIS.

CINCINNATI

CINCINNATI (*Special*).—Keith's is still in the running and despite the advent of warmer weather good crowds prevail. The bill week April 15-21 afforded good entertainment withal. In a dramatic way Robert T. Haines and company in the one-act playlet entitled "Enter—A Stranger," by Oliver White, and described as a whimsicality, (whatever that is), commands the close attention of those who like a serious tid-bit dished up with their vaudeville pot pie. There was particular interest in the performance because of the appearance of Charles Wyngate, who, a dozen years ago or more, was a prime favorite with patrons of the old Pike Stock Company. Mercedes and Mlle. Stanton in their Mental Telepathy act scored a hit daily, while the dancing of Dong Fong and Harry Haw, billed as "Children of Confucius" was unusually attractive.

It is not altogether impossible that Cincinnati theaters may be without music next season if the merry little war promised between the Managers' Association and the Musicians Union reaches its climax without satisfactory adjustment of the points in dispute in the contract offered by the musicians for next season. It is understood that the theater managers are not opposed to a reasonable increase in pay and would probably be willing to use the same number of men, but they object to a clause in the contract which stipulates the exact number of musicians they must hire weekly and the guarantee of a thirty-week season. The fight resolves itself more to a matter of principle than anything else.

There is an unprecedented demand for seats at the Caruso concert to be given at Music Hall, May 1, with the assistance of the Cincinnati Symphony Orchestra. Four to six dollars per seat does not seem to deter those who want to hear the world's famous tenor.

It now seems assured that Cincinnati is to have another playhouse. If plans do not go awry it will be built within a year on the north side of Sixth Street, East of Vine. Popular priced vaudeville is to prevail according to present plans. The attractions will be furnished by the United Booking Offices, which also supply the B. F. Keith house here. The new theater will be called The Palace operated by the Palace Amusement Company in which are interested A. Paul Keith, E. F. Albee, Joseph L. Rhinock, J. J. Murdock, John P. Harris, I. Libson, Maurice Goodman, R. K. Hynicka, C. S. Robinson and C. S. Humphry. A seating capacity of 3,500 is contemplated, which would place the new theater next to Music Hall in size.

WM. SMITH GOLDENBURG.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell; Boston English Opera company presented "Il Trovatore" April 13, 14, and matinee to very big business. "Fair and Warmer" April 18, 19; "The Flame," April 20, 21, and matinee; Ysaye Concert, April 25. Dominion: Montana Five, Ward and Curran, Sherlock Sisters, Gordon Highlanders, and Mack and Lee, pleased capacity audiences April 16-18. The Family: Vaudeville and pictures to big business April 16-18.

J. H. DUBE.

PRIZE PLAY LAID IN JAPAN

Name, "The Year of the Tiger"; Author, Kenneth Andrews, Harvard—John Craig Produces at Castle Square

BOSTON (*Special*).—At the Castle Square John Craig gave April 24, for the first time on any stage, the Harvard prize play of the year. It is entitled "The Year of the Tiger" and the author is Kenneth Andrews, who is a student at Harvard under Professor Baker and who has already to his credit a one-act play, which has been well received at the theaters. Mr. Andrews has lived in the East for several years and the scene of his prize play is laid in Japan. The cast includes several well-known players, among them being Josephine Victor and William B. Mack. Mr. Craig himself acts the leading part.

"The Garden of Allah" finished its engagement at the Boston Opera House Saturday night and the picturesque camels will no longer be seen about our streets. Some college student with inclinations towards the theater should take for a subject of a thesis, "Why is it that a camel advertises a show better than any other member of the animal kingdom?" It is true that birds are always favorites when introduced in plays. Cecil Spooner has been appearing at the Castle Square in "My Irish Cinderella" and a hen was one of the principal features of the cast. This hen drinks three toasts with perfect seriousness. Huskie, the dog in "The Masquerader," is a remarkable actor and when shown a check that brings delight to the heart of his master, he also expresses joy as earnestly as if he could read the figures. The tiny dog in "A Tailor-Made Man" is so small that many in the audience do not realize at first that it is alive. Indeed, one woman the other evening when she saw the actress enter carrying the little dog in her arms, exclaimed, "Is that a hand-bag or a muff?" The dogs in "The Woman Thou Gavest Me" always receive a round of applause as they are seen slowly dragging the sledge across the ice-fields. Last Wednesday evening a new actor appeared in the cast of "The Beautiful Unknown" at the Majestic. While Charles Purcell was singing one of his best songs a large bat suddenly flew over his head and came into the audience. Doubtless the old legend that a bat will fly on to a person's head and catch its claws in the hair came into the minds of many of the audience, especially the women, for one woman in the balcony stood up and remained standing until the bat finally disappeared. This week we have both "The Pigeon" and "The Year of the Tiger," so that we shall not be without our birds and beasts.

One of the papers here has taken up a subject which is never old—uplifting the drama. Special mention was made of E. H. Sothern's suggestion for a national theater, which was estimated to cost $5,000,000 for construction and maintenance. This idea of Mr. Sothern's, if it could have been carried out, might have proved successful in uplifting the drama, but seven figures when placed one after the other represent a great deal of money and the establishment of a national theater according to the player's suggestion is an air castle that will never be built.

Boston theatergoers saw several plays that were new to this city Monday night, April 23. There was a large house at the Hollis to welcome Elsie Ferguson in Footner's comedy of "Shirley Kaye." "The Flame" began an engagement at the Majestic which will probably last for several weeks. Then the Henry Jewett players at the Copley presented a distinct novelty in Galsworthy's play of "The Pigeon," which has had but few performances in this country.

At the other houses—Tremont: "A Tailor-Made Man," with Grant Mitchell, a play that every one is talking about and which can doubtless stay here as long as the management wishes. Plymouth: "The Masquerader," with Guy Bates Post. Schubert: "The Woman Thou Gavest Me." Wilbur: "His Bridal Night," with the Dolly Sisters. Park Square: "Fair and Warmer." Colonial: The photoplay "Joan the Woman," with Geraldine Farrar.

DUDLEY CLAPP.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—An ambitious amateur undertaking, a two-act musical comedy styled "The Spring Bonnet," filled Macauley's Theater April 16-18, the principals and the large chorus acquitting themselves with great credit before audiences of home people. Cohan-Harris's "It Pays to Advertise" was at Macauley three nights, beginning April 23, and was followed by the Russian Symphony Orchestra April 26.

The B. F. Keith house had an especially strong bill week April 15 with six Water Lilies, Harry and Eva Puck Raymond and Caverly, Nelson Waring, Grace De Mar, DeBourg Sisters, and Jasper, the marvelous dog actor.

The Buckingham attraction, April 15-21 which is the closing one of the season, was the Social Follies, in which appeared to advantage Fred Reeb, Bobby Nugent, Bobby Stone, Mina Shall and Ruby Lusby.

Another big week was enjoyed by the motion picture houses ending April 21. There were changes of bills at all of the places, the Strand offering Anita Stewart in the "Glory of Yolanda," with an added special feature of the appearance personally of J. Warren Kerrigan, the favorite film actor. He made brief talks at intervals, afternoon and evening throughout the week, and was accorded an extremely warm reception.

Miss Margaret Woodrow Wilson, daughter of the President of the United States, was heard in concert April 19 at the Armory by a large and highly pleased audience. The proceeds are for the benefit of the Red Cross. An especially graceful act in connection with this occasion was the postponement by the Louisville Liederkranz, a German singing society, of its concert, which had been scheduled for April 18, in order that the two musical events might not conflict.

The wife of the late Tony Lindenwich, for many years manager of Fontaine Ferry and Col. William H. Meffert, formerly manager of the Masonic Theater and the Meffert Stock Company, have been offered for probate, the entire estate in each instance going to the widow.

A serious catastrophe was narrowly averted April 16 when an alarm of fire was started at the Walnut Street Theater, while a large audience was present. Prompt and cool-headed action upon the part of the house attaches enabled the house to be quickly dismissed.

Harry Bilger, formerly was manager of the Fontaine Ferry Park, and who for a time was quite ill is now successfully managing the Strand Theater, one of the most prosperous of the motion picture houses.

Col. James P. Whalen of the New Buckingham is lending substantial support to the plans for public gardens for the raising of foodstuffs by contributing the use of vacant ground plots, parts of the Whalen estate in different parts of the city.

J. Warren Kerrigan, film star, who appeared at the Strand week April 15-21, is a native of New Albany, Ind., Louisville's across-the-river-sister city. He is a brother of Kathleen Kerrigan, whose debut some years ago was a brilliant affair, and who for a time enjoyed a successful career on the stage. She married the well-known actor Clay Clement. Louisville people, therefore, are naturally interested in the success of Young Kerrigan and his reception at the Strand by his home people must have been most pleasing to him, as it was sincerely appreciative and was markedly enthusiastic.

CHARLES D. CLARKE.

CENTRAL PENNSYLVANIA

BELLEFONTE, PA. (*Special*).—The Pennsylvania State College Thespians presented the three-act musical comedy, "The Naked Truth," staged under the direction of Charles Leon Downing, of Philadelphia. They played the following places to good houses: Beaver Falls, Alhambra, April 9; Pittsburg, Schenley April 10; Dubois, Avenue, April 11; Tyrone, Wilson, April 12 and Bellefonte, German Opera House, April 13. It is the twentieth season of the Thespians. The play is entirely different from that of former years, being of more literary worth without dispensing with the music and dancing and at the same time depicting the many diverse types of modern society. The part of King Phaner, taken by Spencer Free, and the singing of Prince Philmir, taken by W. H. Jones, were exceptionally good. The parts of the women taken by the students, thirty of whom took part, were accompanied by the College Orchestra, under the leadership of Band Master Thompson. The scenery was very good and was designed by and mostly executed by the College Art Students.

GEO. T. BUSH.

KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzpatrick manager): "The Passing Show"—1916 this time—paid its annual visit, week of April 15-21, and won the approval of large audiences. The production compared favorably with its predecessors in the matter of splendid scenic equipment, gorgeous costumes and an endless supply of attractive chorus girls undressed to just within the law, but it is improved over past shows in that this one is unusually free of risque lines and jokes. Gone, also, are the venerable runway and the last vestige of a plot, but neither was missed. Ed. Wynn is featured and was very funny in his garage scene, as were also Philbrick and Mack in their blackface specialty. Ma-Belle the premier danseuse, was more than a sensation by reason of the daring of her dancing. Wilbert Dunn was her very capable assistant. This week, Chauncey Olcott, in "The Heart of Paddy Whack."

Orpheum (Lawrence Lehman, manager): Claude Gillingwater in the Punch Playlet, "The Frame-Up" headed a bill of Orpheum standard, week April 15-21. He was ably supported by Julie Herne. Sharing honors with him was the Japanese prima donna, Haroko Onuki. Ryan and Lee in an entertaining little skit, and Howard's Animal Spectacles, a high-class act, are worthy of special mention. Good houses. Georgie Price and Cuddles Edwards in a Gus Edwards Revue are heading this week's bill.

Globe (Cyrus Jacobs, manager): Ryal and Early scored heavily with their comedy skit, "A Scotch Highball," on last week's bill. Emilie Montrose offered a most unusual protean sketch, in which she handled five different characters successfully. Other acts were pleasing. Full houses.

Empress (W. J. Timmons, manager): Verna Mesereau in classic poses and dances was the popular offering on the bill, April 15-21. Rutan's Song Birds headlined. Other acts of merit were Godfrey and Henderson, in an original comedy sketch; Hip Raymond in a good clown act; the Jubilee Four and the Jungle Man, a trained monkey.

Garden (W. H. Quigley, manager): "Silver Threads Among the Gold," week April 15-21. Rose Melville in a revival of "Sis Hopkins" followed.

Gayety (George Gallagher, manager): Fred Irwin's Majestic Burlesquers presented a smashing musical comedy week April 15-21, to capacity business. Frank Demont and Florence Bennett were the featured members of the company. This week, Mollie Williams.

Century (Joseph Donegan, manager): "The French Frolics," with Harry Fields and energetic Lena Daley, scored at the Century last week. They used a runway and a shapely chorus. "Cabaret Girls" followed.

J. R. MCCLEERY.

DENVER

DENVER, COL. (*Special*).—The Broadway was dark the fore part of the week. Julian Eltinge in "Cousin Lucy" always does well here, and found April 19-21 a profitable engagement. "Katinka" April 25-28. Maude Fealy closed her engagement at the Denham in "Little Women," April 15-21, an exquisite play, but rather too old-fashioned for present day sophistication. "The Rejuvenation of Aunt Mary" followed.

The Orpheum Road Show, week April 16, was fully up to standard. The Greater Morgan Dancers made a pleasing headline act. Flanigan and Edwards, the Caltes Brothers, Walter Weems, Harry and Anna Seymour, among others, gave a full measure of satisfying comedy.

The theaters have of course taken up the war in various ways, but it has caused not even a ripple in their business. Dorothy Jardon at the Orpheum two weeks ago got an ovation in a red, white and blue costume song. She would have had it without the war and the costume. The Star Spangled Banner as an exit march at the Broadway recently kept the aisles blocked by reason of several army officers standing at attention during the playing of the anthem.

FREDERICK D. ANDERSON.

APPLETON, WIS.

APPLETON, WIS. (*Special*).—The Lawrence Glee Club, a local organization, presented an excellent program April 12 to a capacity house. Vaudeville and pictures, April 13-15, to S. R. O. An unusually good program held the boards April 16-18.

GUSTAVE KISS.

INDIANAPOLIS

INDIANAPOLIS (*Special*).—"The Blue Paradise" came to the Shubert Murat April 17-19, opening to a large audience, which included 800 guests of the Overland Automobile Company. A good company, with some exceptions, a tuneful score, handsome settings, all combined to make up an entertainment well worth while. John E. Young was acceptable in the leading role, but great improvement could be made in his sentimental scenes and lines. Helen Eley as Hazel Jones, excelled in the comedy role of the Chicago telephone girl. The applause honors of the evening went to Veronica Marquise and William Grazier, both unusually graceful dancers. Robert G. Pitkin, Shep Camp and Louise Kelley were prominently cast.

A number of amateur bookings will keep the Murat open until "Seven Chances" comes May 4, 5, followed by "William Hodge in "Fixing Sister," May 7-9, the last regular booking of the season, so far as is now known.

"Fair and Warmer" ushered in the closing week of the season at English's, April 16-21, pleasing a large audience opening night with its funny situations, smart, bright lines and admirably acted by a splendid company, including John Cumberland, to whom most of the honors go; Olive May, always a delight in any role; Francine Larrimore, Helen Gill, William H. Sullivan, and Raymond Bloomer. Geraldine Farrar in "Joan, the Woman" (film) April 22-28.

Ray Samuels, the blue streak of vaudeville, topped the bill at Keith's week April 15, and renewed her old time favor with those out front with her songs, old and new. The California Boys' Band was well received. Back again came Charles E. Evans and Helena Phillips and again scored in their great laughing success, "A Forgotten Combination." The singing, comedy and dancing of DeForest and Kearns went over in good style. Three Du For Boys, dancers, offered one of the best acts on the bill. Others were Faze, Hack and Mack and Helen Page and company, in "The Understudy," Sarah Padden in "The Clod," Britt Wood, William Clarke and company in "Who Owns the Flat?," and others, week April 23.

"The Smart Set" was a good drawing attraction at the Park week April 16. The management announced a change of policy starting April 23, when the Halton Powell Musical Comedy company opened a season of tabloid musical plays with three performances daily, opening with "Step Lively."

The California Boys' Band, at Keith's, were entertained at luncheon by the Rotary Club at the Claypool Hotel and were guests of the Stenotype plant Wednesday A. M., where luncheon was served in the factory.

King Bassett appeared in person on the Colonial stage after his screen appearance in "Absinthe," in which he is featured, at each performance April 16-18. J. Warren Kerrigan, whom New Albany, Ind., claims as a native son, gave talks on photoplays and players throughout the two days' performances April 18, 19, at the Alhambra.

PEARL KIRKWOOD.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Montauk, week April 16-21: Frances Starr featured in "The Little Lady in Blue," Belasco. Miss Starr scored heavily as Anne Churchill and was more than appreciated for her talented acting. She was well supported by a very capable company. "Get Rich Quick Wallingford," with Hale Hamilton, Edward Ellis and the whole original company, week April 23, at the Montauk, previous to a Broadway Summer run. "Twin Beds," week April 30.

J. Stuart Blackton's powerful production, "Womanhood," direct from Broadway, New York, proved a big box office success and was received by the patrons of the Majestic with appreciation. During intermission Burr McIntosh gave impressive discourses on preparedness, which were enthusiastically received. Week April 23, house dark. Anna Held, April 30: "Old Lady 31," May 7, in a return engagement.

Bushwick, April 16-21: A very attractive bill drew capacity houses for the entire week. Emma Carus assisted by Larry Comer, featured the bill and were more than appreciated by their Brooklyn friends who always enjoy seeing their favorites. The beautiful spectacular act, "Creation," by Edward J. Austen, was well received; also Genevieve Cliff and company in "A Breath of Old Virginia." Others that showed to advantage were Kate Elinore and Sam Williams, Bert Savoy and Jay Brennan, Gerard and Clark, Billy Lloyd and George Britt, Milt Collins, The Brightons, Weber and Rose. The fourteenth episode of Patria closed the performance. Week April 23, extraordinary bill, headed by Nat M. Wills.

Orpheum, April 16-21: The "Wild Guardians" headed an exceptionally pleasing bill, which included Rock and White in a novelty dansante, and proved popular. Henry H. Toomer and company, in Aaron Hoffman's playlet, "The Headliner," made a distinct hit. The balance of the program were Harry and Emma Sharrocks, Cole Russell and Davis in a comedy skit, "Waiters Wanted," which was well received. Abbott and White and the Two Carltons. Week April 23 presents Max Irwin, a Brooklyn favorite, and Miss Fontaine and company in a sterling added attraction.

WILLIAM E. GARLAND.

BIRMINGHAM

BIRMINGHAM, ALA. (*Special*).—Marcus Loew entered Birmingham triumphantly April 16 and made his bow to the public at Loew's Bijou. This commodious house has been entirely rebuilt and is now one of the prettiest vaudeville theaters in the country. The opening bill met with a most cordial reception, and if the patronage this week is any criterion, Mr. Loew will have no cause to regret his advent into our midst.

The Lyric (M. L. Semon, manager) and playing Keith time has just been prepared for its usual summer business. This house has been bright for over eighteen months now and will remain open indefinitely. The Jefferson has closed its regular season, but will put on next week Geraldine Farrar in the photoplay, "Joan of Arc."

A convention of much importance has been held here all this week. It is the National Federation of Musical Clubs, which is a coalition of 475 musical clubs representing every State in the Union. Mrs. A. J. Ochsner of Chicago has just been elected president. Many musicians of note are in attendance. Reginald DeKoven, Kitty Cheatham, Frances Alda and many others are on the programs of the various concerts, at which also the Russian Symphony Orchestra will appear.

In the young artist's contest, which is always a feature of the Biennial (this being the tenth convention) the winners were Marie Loughney of Lansdown, Pa., voice; Solon Robinson, Kansas City, Mo., piano, and Graham Harris, Chicago, violin. These young artists will be booked at once by the Frothingham Bureau of New York.

JAMES EDWIN DEDMAN.

DAYTON

DAYTON, OHIO (*Special*).—B. F. Keith's: A very excellent bill last week, with such acts as "Billie Reeves," "Avon Comedy Four," and "Walter Brower," Harry Vivian & Co., Kathryn Dahl and Charles Gillen, John E. Henshaw and Grace Avery, and Walsh and Bentley. This house closed its regular season May 26.

Lyric: Sam Howe Show week April 15, with Sam Howe and Eva Mull; business remains very good at this house.

Little Theater: This little play house, which was built by the National Cash Register Company, was given over to a benefit performance by the Temple Center Club, April 18, 19. A minstrel was given for the first part, the second part being a one-act play put on by professionals. Miss Marie Steffen, who just finished a very successful season in stock at Fort Dodge, was greeted with much applause on her appearance. Lea Moskowitz and George Lahrer assisted Miss Steffen.

L. P. MORRIS.

SCRANTON

SCRANTON, PA. (*Special*).—At Poli's, Dan Burke and company in "The Dancing Master," and the Ten Empire Girls, headed a bill of unusual merit week of April 16, to excellent houses. Casino: Eduard Dern and Mme. Victor Horta pleased a good house, April 13. Town Hall: The Scranton chorus, which sang in New York City a few weeks ago, repeated their "Requiem," by Berlioz, April 19, to excellent business. Y. M. C. A. Auditorium: Alfred A. Farland, banjoist, April 19, to good business.

C. B. DERMAN.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (*Special*).—"Down on the Farm" is the offering of the new stock company at the Orpheum, week April 16. The prima donna of the cast was Elsie Cole of Chicago, while others are very well-known from their appearance at the Empress in stock burlesque for some months past, chiefly of whom is Mark Lea who owned the Empress Stock company for many months. Bernie Clark and Mabel Le Monier also formerly of the Empress are on the cast. Attendance the first week surpassed all expectations. The Alhambra has secured for the week "Enlighten Thy Daughter" to advanced admission. "Panthea" is the feature at the Princess, and Dorothy Dalton in "The Dark Road" is also on the bill. Attendance good.

The Crystal bill is headed by Knox Wilson who brings with him many bits of wit and music that delight the capacity houses attending. "The Green Goddess" is the playlet of the bill with Willa Turner and Harold Browne assisted by Earl Gray. The Vanthe Brothers entertain pleasingly with various musical hits. Chinko and company present the Venus on wheels.

Singers Midgets, an act of 30 Lilliputians, is the headline at New Miller Theater. The act is rather large for vaudeville and very meritorious. Capacity houses have been the rule since the opening of the house. The Three Romands from the New York Hippodrome in a spectacular dancing act; Lee Bud Clark, the comedian; and a dog act of quality complete the bill. The modern features of the new house are drawing good houses and a waiting line is becoming the common thing.

At the Shubert the same cast is playing "Rich Man, Poor Man." The Davidson is showing "The Bird of Paradise."

"The Hello Girls" with Harry Steppe, the well-known comedian are the offering at the Gayety, which is enjoying a pleasing attendance.

The Palace is headlining Jimmie O'Neal and Frank Walmsley with a large chorous in "The Two Pikers," a musical comedy in tabloid that is good. Harry Vokes and James Hughes present "College Chums." Great Lester, the ventriloquist is also offered on the bill. The Dodge Trio are seen in a spectacular novelty called "In the Moonlight." Capacity houses and waiting line.

"The Girls of the U. S. A." is the Empress offering, which will be followed by the "Patriotic Girls." Those of importance in the cast are Matt Kolb, Cleo Madison, Jimmie Parselle, and Arthur Powers. The house is frequently filled to capacity.

Edith Storey in "Aladdin From Broadway" is showing at the Strand. Alice Brady in "Darkest Russia" played to capacity houses throughout its run. The Strand has been continually enjoying a very steadily increasing attendance.

The Orpheum has announced that it will admit children to any performance for the bringing of one potato or one onion as the admission charge; these receipts to be given to the city's poor.

The Boston National Grand Opera Company, with twenty stars, played at the Pabst in "Faust," "Boheme" and "Toca." An orchestra of fifty-five, a chorus of sixty and company of 170, was one of the attractions. A large audience was present.

The management of The New Miller ask a denial of a recently printed statement that Walter Lochen Meier is treasurer of that house. He is treasurer of the Crystal Theater.

JOS. A. KISS.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—Orpheum (Robert B. Livingstone, mgr.): The Farber Girls and Bigss and Witchie headlined the program, April 5-7. However, Bigss and Witchie were disgusted with the dressing room assigned to them and refused to appear unless the Farber Girls changed dressing rooms with them. The program was cut to six acts and Bigs and Witchie left the city. The following week, April 12-14, when the wagons went to the station to get the baggage the Orpheum car was not to be found, but the "Experience" car which was loaded out the night before was found in its place. After a little investigation it was found that the train crews had made a mistake and taken the wrong car to Omaha. The Burlington brought the Orpheum car to Lincoln on a special and returned with the other car after threats of damage suits, etc.; the regular Thursday Matinee was put on although a little late. This bill was headed by Claude Gillingwater and Julie Herne, and Maria Lo and company. Others on the bill were, Meredith and Snoozer, Thomas F. Swift and company, Ames and Winthrop, Haruko Onuki, and Ryan and Lee. Dorothy Jardon and Beatrice Herford divided a headline honors, April 18-21 followed by the Orpheum Road Show, April 22-28.

Oliver (F. C. Behrung, mgr.): William Hodge in "Fixing Sister" kept a large audience roaring during the four acts of the piece, April 3. George M. Cohan's "Broadway Jones," fair business, April 4-7, followed by return engagements of "Experience," April 10-11, and May Robson in the "Making Over of Mrs. Matt," April 14, to very good business. Annette Kellermann week April 16.

V. E. FRIEND.

MONTREAL

MONTREAL (*Special*).—"Mutt and Jeff's Wedding" was at His Majesty's April 16-21. It is a good entertainment, capably presented. Mart Hoely and John Gorman appeared in the title roles, and Minerva Adams proved herself an amusing commedienne. The "Dancing Girl of Delhi," an elaborately staged dancing act, featuring Vanda Hoff who is supported by Betalo Rubino and a clever company is the headliner at the Orpheum and deserving of praise. "The Woman Who Knows" is a clever little sketch on the divorce question.

For the last week of their season the French stock at the National presented Alfred Capus's clever play, "L'Oiseau Blesse." Blanche David, O. Schler and J. P. Pillion scored by their artistic work. The company will play a two weeks engagement in Quebec after leaving Montreal. A Parisian pianist, Henne Fioriny, is one of the principal features at the Francais. "Rag Doll in Scotland" opened at the Gayety to capacity business and deserved it. The show is exceptionally good, full of bright numbers, well staged and costumed. "Fiorette and Panaton" is the bill at the Canadien-Francaise.

W. A. TREMAYNE.

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—Colonial (J. William Schaake, manager; Toomey and Demarra, proprietors): Week April 16-21, dark. The cancellation of "The Unborn," which was booked for the entire week of April 16-21, by order of Mayor John J. Hurley, leaves this theater without an attraction for the second week in succession. It opened April 23, however, with Geraldine Farrar in "Joan the Woman" for the entire week. Several feature photoplays will probably be seen at the Colonial before Summer and possibly a few road attractions may be booked.

Opera House (John B. Oldfield, manager): Road attractions: Sunday afternoon, April 15, concert by Royal Italian Band, direction of Professor A. Gubitosi (local); evening, April 15, Professor William J. Walshe, of New York, a noted traveler and lecturer, in his celebrated "Irish Evening," assisted by a company of singers and musicians, who rendered Irish melodies to a packed house. "A Little Girl in a Big City," April 20, 21.

Empire (Ralph A. Ward, manager; Toomey and Demarra, proprietors): Sunday, April 15, "Three Boys and a Girl," a comedy singing and pianologue act; Green, Miller and Green, singers and comedy entertainers; Sherman Wade, comedian; Black and Milford in a character comedy offering; Jordan and Small, classy vocalists, and a program of Sunday releases for the picture part. "Frollicky Girls," a musical comedy act, with a cast of ten people, headed the bill for the first three days, April 16-18, and presented a variety of new and catchy songs. Included in the bill were Edgar Bixley and company, billed as the Melba and Caruso of vaudeville; Laug and Coutier, blackface comedians; John Leclair, comedy novelty juggler; Lorch and Floreus, comedy tumblers and whirlwind dancers, and pictures. The Musical Byrons in singing and dancing novelty, April 19-21; Marie Billebury, singing comedian; DeVoe and Clair, aerial artists, and Cox and Cox, aerobatic dancers, and pictures.

A novelty was offered to the patrons of the Empire, April 26, when Beatris Michelena was shown in "The Woman Who Dared." Miss Michelena appeared in person. Photoplays of merit drew crowds at the Broadway, Strand and Victoria.

W. A. O'REILLY.

UNION HILL—HOBOKEN, N. J.

Lincoln Theater (Union Hill): George Walsh, in "High Finance"; the Three Atkins, the Duvries Troupe, the Dunn Sisters, Kelly and Berz, George King, Bond Morse, April 16-18. Anita Stewart in a reprint of the Vitagraph's Masterpiece, "A Million Bid"; the Five Martells, the Harvest Girls, a big tabloid musical comedy with plenty of good, clean comedy, pretty girls and catchy musical numbers; Carl Brothers, Howsley and Nichols, Phillys Gay and Guy Bartlett April 19-22, to packed houses at every performance. Manager Marvin has booked some of the best acts and pictures obtainable and the excellent business the house is doing goes to prove that the patrons appreciate the high class of amusement that he is offering them.

U. S. Theater (Hoboken): Robert Hichen's stirring romance, "The Garden of Allah," which turned out to be the most gorgeous and colossal dramatic spectacle that has ever been presented at this popular picture theater with Helen Ware and a truly all-star cast was without doubt the best picture seen at this house. Hundreds were unable to secure admission during the engagement which lasted three days, April 16-18. George Beban, in "The Bond Between"; Charlie Chaplin, in "The Cure"; "Patria," and Louise Glaum, in "Sweetheart of the Doomed," and six excellent vaudeville acts rounded out a wonderful program. "Beware of Strangers," April 23-26.

Strand (Hoboken): Marc MacDermott, in "Builders of Castles"; George Fawcett and Bessie Eyton, in the big Selig feature, "Little Lost Sister," and six high-class vaudeville acts to capacity business, April 16-22.

Empire (Hoboken): Billy Watson and his Beef Trust company, with ten tons of pretty girls, April 16-21. The Liberty Girls, April 23-29.

Loew's Lyric: Norma Talmadge in "The Law of Compensation"; Chaplin in "The Cure"; Alice Brady in "Darkest Russia," and the usual vaudeville acts, April 16-22.

CHARLES A. BITTIGHOFER.

DULUTH

DULUTH, MINN. (*Special*).—Lyceum (J. L. Morrisey, Mgr.): "The Cabaret Girls," April 15, 16 and 17. Florence Shirley and Anna Rose as prima donna and soubrette, and Charles Lane, Joe Rose and Mike Kelly as comedians drew fair sized audiences. Week of April 23, Lyman H. Howe Travel pictures.

Orpheum (Arthur B. White, Mgr.): Dorothy Shoemaker, supported by Louis Leon Hall in one-act sketch, "Supper for Two," was undisputed headliner, week of April 15. The unusual setting was designed by the artist, Livingston Platt. Frances Nordstrom in "All Wrong," was also a special feature, supported by William Pinkham. Walter De Leon and Mary Davies in "Behind the Front" presented a phase of life "somewhere in France."

New Grand (Frank Phelps, Mgr.): The bill closing April 15 was topped with Canfield and Brown, comedians, in "The Hebrew and the Conductor." "Echoes of Broadway," headed by Johnny Boyle and Edna Maise of cabaret fame, April 16, was the headliner. Kelly and Fern, in a singing and dancing act, were seconds to the revue. Emmett's Canines played a popular return to Duluth.

WILDA HANSH.

PORTLAND, ME.

PORTLAND, ME. (*Special*). — New Portland: Vaudeville, featuring Carl Damann Troupe and Little Caruso and company. Strand, Empire and Elm: Motion pictures to good houses.

Because the management of the Empire considered "The Seventh Rib" not up to the standard of the theater "The Hungry Heart" and "Her Father's Keeper" were substituted. Thursday and Friday Manager Hamilton arranged for a Red Cross recruiting station in the lobby of the B. F. Keith Theater. A percentage of the gross receipts for the Friday matinee was donated to the Portland chapter of the Red Cross. City Hall Auditorium: Men's Singing Club, assisted organist Will C. Macfarlane in the municipal organ concert Thursday evening. The carefully chosen program was well rendered.

PALMER STRAW.

ANN ARBOR, MICH.

ANN ARBOR, MICH. (*Special*).—Whitney Theater (Don McIntyre, manager): Belasco company in "Seven Chances," April 19, best dramatic company of the season, pleased good business. "Peg o' My Heart," April 21. Mr. McIntyre will close the season in a few weeks and leave for New York to look after bookings for next season.

Majestic (Frank O'Donnell, manager): Alice Brady in "The Dancer's Peril" pleased large business, April 15. George M. Cohan in "Broadway Jones," April 17, 18; best picture of its kind this season, to fine business. "Twenty Thousand Leagues Under the Sea," April 19-21, satisfaction to large audiences. Mr. O'Donnell has closed a successful vaudeville season and has gone into the best in pictures for the Summer.

Orpheum (Fred Wuerth, manager): Good business with pictures.

Arcade (Moran, manager): High-class pictures to fine business.

Rae (Stanchfield, manager): Family Theater always doing business with good features.

Wuerth (Fred Wuerth, manager): This beautiful picture and vaudeville and picture theater will open May 8. It will seat eight hundred people and be the most complete of its size in the State. Mr. Wuerth has spent big money to give Ann Arbor two fine new theaters.

Hill Auditorium (University of Michigan): Ann Arbor May Festival, May 2-5, with twelve grand opera stars and the Chicago Symphony Orchestra, with a local chorus of 500 voices.

Mrs. Frank O'Donnell fell on the sidewalk while visiting Grand Rapids, tearing the muscles of her arm. She is now in Ann Arbor taking treatment from a specialist.

The University of Michigan opera, "Fool's Paradise," returned home from their tour of the large Middle West cities without being called home to go with the Naval Reserves.

DEWITT C. MILLER.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—The Shriners bought out the Orpheum evening of April 10 and had as guests the "newsies," who occupied the entire gallery.

N. L. Josey, who once owned the St. Francis Theater, the moving picture house, was thrown into bankruptcy by creditors who claim that he secreted $57,000 in cash which he secured from people and now is attempting to defraud creditors.

The Columbia is continuing "Daddy Long Legs" for another week with the Henry Miller company Monday, April 23; this company presented "Grumpy," which marked the first appearance here of Cyril Maude.

The Alcazar is still playing to capacity "The High Cost of Loving," Kolb and Dill starring. Seats for the ninth week are now selling. The Cort is running the picture, "Joan, the Woman," to good business. This is the second week. The Savoy has the picture, "20,000 Leagues Under the Sea." The Wigwam has "Just a Woman," starring Del Howard. Current week, "The Song of Songs."

The Orpheum has The Seven Honey Boys, Artie Mehlinger, McWaters and Tyson, "The Garden of Aloha" with Pauline Thurston, La Graciosa, Palfrey, Hall and Brown, Alice Lydon Dell and company and Ela and French.

The Empress or Strand has Geo. Cohan's "Broadway Jones"; Pantages has vaudeville; The "Hip" the same, and the Casino, that just opened last week, is running vaudeville and pictures to good business. "The Mystery of the Double Cross" is running at the Casino.

A. T. BARNETT.

TORONTO

TORONTO, CAN. (*Special*).—Attractions mentioned were given week April 9-14. Royal Alexandra: "The Flame," return engagement to good business. Same cast with the exception of Richard Gordon, Godfrey Matthews replacing him as Putnam.

Grand Opera House, "Stop! Look! Listen!" to good attendance; company fairly good.

Shea's, Alexander Carr and company in "April Showers" pleased immensely. "The Night Boat," a nicely acted skit, and Lillian Shaw with her dialect songs scored well. Others entertaining. Big attendance.

Loew's: Rich Girl, Poor Girl," a dramatic skit with quite a touch of novelty, and Alice Hanson are the best numbers of a nicely balanced bill. "Revue De Vogue," except in dress, does not live up to its name in any respect. Capacity attendances.

Hippodrome: Outside of the picture, "A Square Deal Man," with W. S. Hart, the only number worth a visit is "Niobe," who does a good water stunt. Noodles Fagan, a rather rough-neck entertainer, whose humor is directed at the audience—could be discarded. Large attendance.

Regent: "Weakness of Man," with Holbrook Blinn; a Frank Daniels comedy, and the "Secret Kingdom," with Charles Richman are the principal pictures, together with the Superb Orchestra, and Bruce Metcalf, pianist, furnish a splendid evening's entertainment. Large attendance.

GEORGE M. DANTZER.

PASADENA

PASADENA, CAL. (*Special*).—Rehearsals for the great Red Cross pageant to be produced at Tournament Park on Memorial Day as a Red Cross and ambulance corps benefit, have been started, and clubs, fraternal organizations, church societies, schools and hundreds of individuals are co-operating with enthusiasm. Lavish plans are made for the production of this pageant which was written for the occasion and will be given its first production on the afternoon of May 30.

The Pasadena section of the Drama League of America has organized a group for amateur acting under the direction of Mrs. Arthur H. Palmer, formerly Adelle Adams, which will study, from an acting point of view, and produce one-act and other plays. A program of one-acts is being planned for the first appearance of the amateurs.

"Katinka," the musical comedy, played to a good house at Clune's Pasadena Theater April 17.

The Pasadena and Martin Severance chapters of the Daughters of the American Revolution have arranged for a special showing of the patriotic photoplay, "The Eagle's Wings," the Bluebird feature by Rufus Steele, at Warner's Photoplay Theater.

MARJORIE C. DRISCOLL.

PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—Sir Ernest Shackleton lectured to a capacity house at the Heilig, April 12. An unqualified success, from the point of view of stage, audience and box office, was the production of three 1-act plays by the Drama League Players at the Little Theater, April 11, "Lord Dunsany's," "A Night at an Inn," "Lady Gregory's" "The Workhouse Ward," and Evreinof's "The Theater of the Soul," under the direction of Eleanor Sanford Large. The stage lighting by Dr. Ralph Fenton, was strikingly original and dramatically effective.

Artie Mehlinger with his musical mixture was the hit of the bill at the Orpheum, although the headliners, The Seven Honey Boys and Arthur McWatters and Grace Tyson, were not permitted to quit without their limit of encores. The big act of an interesting and entertaining bill at Pantages was entitled "A Bachelor Dinner," a musical comedy by Roberts. A close match in popularity was the act of Patricola. "The Secret Kingdom continues to be a strong drawing feature.

At the Lyric, the musical comedy stock company produced successfully the amusing farce, "The Thoroughbreds," with ballet and song hits interpolated. McWilliams, Baldwin and Stendal were the hit of the bill at the Strand, where "The Purple Mask" is in its final episodes. The Hippodrome did a big business with Lee Beach's Palm Beach Beauties. The Majestic made a killing with Annette Kellermann. At the Star, Mary Pickford in "The Pride of the Clan," played a successful return engagement. Of 636 reels viewed by the Board of Censors in March, 6 were condemned.

JOHN A. COGAN.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—"Her Unborn Child" opened at the Majestic, April 16, to remain two weeks. Business has been good. Florence Bennett as the mother, Grace Childers as the daughter, William Champ as the son, Tennis Hoberts as Mibbs, Margaret Pitt as the social reformer, T. Harrison Roberts as the nephew and Lynn Aubern as the doctor, were excellent.

Big business at Keith's, April 16-18, when a fine bill was given by Ray Rice and Mary Werner in "The Scaffold." Appearing April 19-21, Louis Simon and company, Nolan and Nolan, Jean Moore, Frank and Rosie Mack, La France and Kennedy, Bristol's Military Ponies and Mabel Burke.

Opening with a rush and covering three hours of good entertainment in two hours and twenty minutes, the Lid Lifters won the approbation of large audiences at the Academy of Music, April 16-21. Harry Lang is the principal comedian, and his support is fine. This closes the season of the house, which has been a very successful one.

Manager William Milne of Keith's was dined after the performance, April 16, when the Business Men's Association and his friends presented him with a token of esteem. The orchestra, performers of Keith's and city officials were present and aided in the entertainment.

WALTER C. SMITH.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: Albert Brown in "A Little Bit of Fluff," April 11, 12; good company and performance to big business. All the returned soldiers in the city were the guests of Mr. Brown and Manager Minhinnick of the Grand, at both performances and the courtesy was much appreciated. "The Flame," April 16, exceptionally good company and performance to full house. June Hawthorne deserves special mention while the other principals were fully competent. "Stop! Look! Listen!" April 17, 18, for three performances, opened to good attendance. Kibble's U. T. C., April 21, Thurston, April 23-25. Business at the Patricia is steadily improving with a good program of feature and comedy films and good vaudeville. The Princess has the Broadway Belles for an extended engagement in addition to pictures. The Empire drew big attendance with "The Battle Cry Of Peace," April 9-12. Manager T. W. Loran, of the Majestic, has returned from a business trip to New York, and improvements in the bookings are expected as a result. Business continues good.

C. E. A. WEDDER.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—"Alice in Wonderland," by local talent, April 26, 27, in the Samuel Opera House, under the auspices of the Woman's Suffrage League, directed by Miss D. Hope Leonard and Mrs. Gilbert, of New York. Several hundred children and young people are in the cast and the play was an elaborate affair.

The Bijou Theater booked Mary Miles Minter in "Youth's Endearing Charm" for its next children's matinee, April 20. 21. Marie Osborne in "Joy and the Dragon," April 27, 28. The local picture recently produced by the Bijou Theater was one of the best films ever shown in Jamestown. All previous house records were broken during the week.

Lyric (A. Beckerich, manager): Jack X. Lewis (stock).

Winter Garden, April 17: Marguerite Clark in "The Fortunes of Fifi"; Mae Murray in "On Record," April 18-19.

Mozart, April 18-19: Ann Murdock in "Envy."

Grand, April 17: First instalment of "The Voice on the Phone."

A. L. LANGFORD.

NASHVILLE

NASHVILLE, TENN. (*Special*).—A company of juvenile players presented with much success Maeterlinck's "Bluebird" at the Orpheum, April 13, 14. "It Pays to Advertise" was the attraction at the Vendome April 17. Desiree Stepmel, George Sweef and Ambrose Peale are perhaps the best in this Cohan and Harris cast. Vendome April 19. Booth Tarkington's "Seventeen"; "Pom-Pom" April 23, 26. Ryman Auditorium, Russian Symphony Orchestra April 24, 25. Orpheum, "Pretty Baby," May 7.

MARY ROBERTA STRADWELL.

ELMIRA, N. Y.

ELMIRA, N. Y. (*Special*).—"The Blue Paradise" delighted a good house at the Lyceum, April 13: "Joan the Woman," April 20, 21; "Alone at Last," April 23. Unusually good vaudeville filled the Majestic, April 16-21. The Regent, Colonial and Amuzu fared well with pictures.

J. MAXWELL BEMIS.

REPORTS FROM MIRROR CORRESPONDENTS

ST. LOUIS

ST. LOUIS, MO. (*Special*).—Jefferson (Melville Stoltz, manager): Week commencing April 15, Al Jolson in "Robinson Crusoe, Jr." Week April 22, Belasco's "Seven Chances."

Shubert-Garrick (Melville Stoltz, manager): Week April 15, "Number 355." Nothing billed for week following.

The Players (C. W. Egglehoff manager): Week April 15, "Baby Mine." Week April 22, "The Big Idea."

American (Harry Wallace manager): Week April 15, Rose Melville, in "Sis Hopkins." "The Never Born," current week.

Columbia (Orpheum vaudeville, Harry Buckley, manager): Headliner, Orville Harold, assisted by Blossom Seeley.

Odeon: Friday and Saturday, matinee and night, April 20-21: "The Junior League Follies," an amateur musical production, participated in by younger society leaders.

The theatrical season in St. Louis approaches its end for this year. The Shubert-Garrick has nothing carded for current week, and it is understood that "Seven Chances" is the last attraction for the Jefferson. The Columbia will run on until about the first of June, but The Players Theater has been sold to Louis Cella, owner or lessee of the Columbia, Grand, Hippodrome, Kings, Shenandoah, Park and others, and it will be torn to pieces and reconstructed as a first-class twenty-five hundred seating theater. It is said it will reopen in September with Western vaudeville booking, on much the same scale as the Grand is now operated. This will give Mr. Cella an outlet for Western booking (which he controls here) downtown at the Grand, in the central district at the Players, in the west end at the Park, and in south St. Louis at the Shenandoah. There is a rumor that he will also take over the Lindell at Grand and Hebert Streets, the most central north St. Louis theater of any size or pretensions.

This week Al Jolson has been doing a good business in spite of unseasonable heat and frequent rain storms. Little Mable Withee, his soubrette, has been holding receptions daily to her old time friends and admirers of her Park opera company days. Mable, still little more than a child, has filled out and grown in beauty and talents. She does credit to herself as probably the youngest soubrette in musical comedy.

JAMES HAGERMAN, JR.

WILMINGTON, DEL.

WILMINGTON, DEL. (*Special*).—"Pollyanna," with Patricia Collinge in the title role, first three days, week April 23, had things all its own way at The Playhouse here. One really can say that never before were there so many young people in the audiences. Nor was the adolescent attendance confined to the sex that wears skirts and its hair down its back. Miss Collinge of course repeated the bit she has been making in other cities among Uncle Sam's real estate holdings. There were plenty of tears and plenty of laughs and a satisfied man in The Playhouse box office in the shape of Manager Louis Alleman. Blanche Bates, in the new play by Paul M. Potter, "Eleven P. M." three nights and a mantinee, beginning April 19. The vaudeville bill at the Garrick this week was regarded as practically good. The headliner was Mazie King in classical dances. In the motion picture houses, the bills were a shade above the average. The Majestic and Queen were crowded.

SAMUEL M. BACHLIN.

DECATUR, ILL.

DECATUR, ILL. (*Special*).—"The World of Pleasure" at the Lincoln Square Theater, April 10, pleased a fairly good house. "Fooling His Wife," Iriquois Musical Show (home talent), pleased a good house, April 11. The eighth annual production given by this club, "The Lilac Domino," gave two performances, April 14, to light business. The company was first-class and the music was pleasing. Good picture to fair business, April 15. Monte Carlo Girls (wheel burlesque) was the first burlesque company to play the Lincoln Square, April 16; business good and the company pleased.

W. L. Smith (Decatur's oldest showman) died at his home in this city April 10, aged eighty-one years.

The Gilberts, of Westfield, Ill., were callers on THE MIRROR correspondent April 14 on their way to join Ferguson's "Uncle Tom's Cabin" company in De Soto, Mo.

"Flora Bella," April 25; "Robinson Crusoe, Jr.," April 27; "Pom Pom," April 30; Howe's Travel Pictures, May 1; Al. Wilson, May 2-3.

PERCY EWING.

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: "Ankles," a new comedy playlet, April 16-21; the Toutons, Bert Walton and Bess Delberg, Burns and Kissem, Marsella Johnson and Erle Alexander, Slim Somerville in "Villia of the Movies"; Brown, Harris and Brown, DeVitt and DuVall in "Holding Out," Bert Howard, LaMont and White, the Four Casters; Fred Mace in a Keystone comedy, "His Hereafter"; Molly King in "The Mystery of the Double Cross"; all to S. R. O.

Academy: Annette Kellermann, April 16-21, to large attendance at increased admission; "Very Good Eddie," April 26.

American, Plaza, Palace, Globe and Tower: Pictures to good-paying attendance. Savoy, closed.

J. Fred Miller, late manager of the Newport, R. I., Opera House, has been appointed manager of the Empire Theater, Paterson, N. J.

W. F. GEE.

SEATTLE

SEATTLE, WASH. (*Special*).—The great musical event of the season was the New York Symphony Orchestra, April 13-14 under the auspices of the Ladies' Musical Club, which opened to a capacity house at the Moore. Seattle's representative society was in attendance. The encores met with a gracious response. At the Metropolitan Julian Eltinge in "Cousin Lucy," April 8-11, drew large and capacity houses.

Pantages: "The Texas Round-Up" and vaudeville, April 8-14; good business prevailed.

Palace Hip: Whitney's Operatic Dolls and vaudeville.

Oak: Monte Carter's company in "Izzy the Mayor."

Alhambra: Edwin Arden and vaudeville.

Tivoli: Willis G. West company in "Old Seville."

BENJAMIN F. MESSERVEY.

PHILADELPHIA

PHILADELPHIA (*Special*).—Buffalo Bill Show already in town, the Barnum and Bailey Circus coming are sure harbingers of Spring, and the local managers are beginning to tell how good the season has been, and about the new boat they ordered which now won't be delivered on time because of the war. Speaking of the war, it might be well to mention that it has affected the theatrical business in this city to a certain degree. With the newspapers filled with economy articles and contemplated taxes it is but natural that the public will curtail its amusement expenditures. Frankly, I do not expect the slackness in the theatrical attendance to be permanent. Conditions will soon be normal again.

Elsie Ferguson has closed her local engagement of two weeks in "Shirley Kaye" at the Broad to a fair business. It is unfortunate that such a beautiful and accomplished actress as Miss Ferguson should not draw to capacity houses. Possibly a newly acquired mannerism of enunciation, by some considered an affectation, which makes it difficult to clearly hear all her lines, is partly responsible, but such a sterling player as Miss Ferguson should certainly overcome this trivial defect before it is too late.

The current attraction at the Broad is a new play by Booth Tarkington and Julian Street, "The Country Cousin," featuring Alexandra Carlisle.

Another "back to the farm" attraction is also playing this week, "Mother Carey's Chickens," by Kate Douglas Wiggin and Rachel Crothers. It is at the Adelphi, succeeding "Getting Married." With these two earthly plays in town, the late "suburbanite" trains have been mightily crowded.

"So Long Letty" continues on its peppery way at the Lyric, there being no let up in Miss Greenwood's popularity.

At the Garrick "Fair and Warmer" is rounding out the final week of its long engagement here, while Miss Springtime is doing the honors at the other Nixon house, the Forrest. It has been announced that the big moving picture, "Twenty Thousand Leagues Under the Sea" will shortly be shown at the Forrest the local presentation to be under the management of Stanley V. Mastbaum.

Mastbaum's pet venture, the Stanley Theater, is just rounding out its third successful year, and its success besides having put handsome dividends in the coffers of its stockholders, has put Philadelphia on the map as one of the biggest movie cities in the country. The great success now attending "Joan the Woman" bears out this statement.

Keith's had a good bill last week, McIntyre & Heath, headliners; Ed. Morton, a close second; Lillian Shaw, Bernie Baker and Scotch Lads and Lassies also being on the bill.

J. SOLIS COHEN, JR.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Emery's Majestic, April 16-18: King Brothers, "Herculean Comedy Athletes," "Cooney Sisters," "Dainty Delineators of Up-To-The-Minute Melody," Charles Smith's "Shot at Sunrise" is the title of an every day occurrence in a theatrical managers office. There is plenty of fun throughout. Cast, George Harris, Fred Wallace, Eugene Campbell, Dorothy Wahl, assisted by the Curtiss Boys, appear in a "Musical Comedy DeLuxe." Victor Morley and his company in "A Regular Army Man," a military musical travesty Company includes Harry Barker, Miss Parson, Louis Baum, Larry Lawrence, and Mr. Morley. "Sally in a Hurry," "The Honeymooner," and Metro travelogue, complete an excellent bill. James Hennessy, of the Providence Lodge of Elks went to the stage and called for Manager Martin Tooley and presented him with a silver loving cup, for his entertainment of theater managers during the recent Elks' fair. Attendance large.

Colonial: The "Sightseers," a new folly constructed by Binetch Cooper. It offers nearly three hours of fun and music with a large company of women. The company is headed by Will Kennedy and Jack Miller, two clever comedians. They are supported by Harry P. Kelley, Bobby Van Horn, Kitty Forsythe, Flo Davis, Lottie Blackford and a pretty chorus.

Strand, Empire, Modern, Gaiety, Bijou, Emery, Royal, Fay's and Casino drawing good attendance at every performance with the very best of feature pictures.

Opera House: "Chin Chin" postponed on account of David Montgomery's illness in Chicago.

The company came to Providence by special train from Montreal, Sunday and is quarted until further notice.

ELMER C. SMITH.

PITTSBURGH

PITTSBURGH (*Special*).—The Alvin had The Passing Show of 1917—covered elsewhere in THE MIRROR—week of April 17 and "Flora Bella" followed. The Geraldine Farrar film, "Joan the Woman," continues at the Pitt.

"The Masked Model" was in its second week at the Duquesne, April 16-21, and remains for a third week. There are many changes in the cast contemplated. Bonita is no longer in the cast, appearing only in the first performance here. It is rumored that many other changes will be made in the piece, when it will make a tour to the Pacific Coast.

A good and varied bill of vaudeville was presented at the Davis week April 16, the headliner being Emily Ann Wellman in "Young Mrs. Stanford." Muriel Worth is the headliner, April 23-28.

The Nixon had "Treasure Island," April 16-21, with an admirable cast and drew good houses. Lloyd Neal had the role of Ben Gunn and George Manning that of Pew; Charles Hopkins, who takes both roles being unable to appear on account of illness. "Have a Heart" followed.

The "Katzenjammer Kids" drew capacity audiences week April 16, at the Lyceum. A colored organization, "The Smart Set," week April 23. The Gayety, Academy and Victoria, the three burlesque houses, did fair business with the usual burlesques.

D. J. PACKINER.

SPOKANE, WASH.

SPOKANE, WASH. (*Special*).—Auditorium: Walter Damrosch and the New York Symphony Orchestra drew capacity, April 13. The concert was under the auspices of the Spokane Symphony Society. The most impressive part was at the close when Walter Damrosch led the orchestra in the strains of "The Star-Spangled Banner," the entire audience joining and singing with undisguised fervor.

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SALAMANCA, N. Y.

SALAMANCA, N. Y. (*Special*).—Andrews: "Intolerance" played to good-sized houses, April 16, 17. Special mention should be given the orchestra and singing chorus. Manager Andrews was very fortunate in booking the feature. Another big feature, "Joan the Woman," with Geraldine Farrar as the immortal Joan of Arc, and special symphony orchestra direct from the Forty-fourth Street Theater, New York City, April 25, 26.

Tuxedo: Under the producing firm of Miller and Draper, of New York City, assisted by Howard D. Cameron, of local talent fame, are to put on a home talent play something out of the ordinary for the benefit of the new hospital, April 30, May 1. Colburn's Minstrels, May 4.

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MILLER IN THE BRONX

Henry Miller in "The Great Divide" played to packed houses week of April 16 at the Bronx Opera House. Mr. Miller's rugged Westerner was an interesting and studious performance. Equal honors go to Gladys Hanson, who played intelligently the role of Ruth Jordan. Robert Conness is now appearing as Philip Jordan and rose splendidly to his opportunities. Charles Gottheil, seen in the original cast ten years ago, is again appearing as Winthrop Newbury. Lizzie Hudson Collier was seen as Mrs. Jordan and Alice Lindahl, James Galloway, John Lockett, and Harry E. McKee were particularly effective.

IDA C. MALCOMSON.

NEW PLAY FOR WILSON

Al. H. Wilson has in preparation for next season a new Irish song-play which will be written by Theodore Burt Sayre and produced by Sidney R. Ellis. The story is laid in Ireland and France and is modern in theme. The production will be elaborately staged and will be one of the most ambitious offerings of this well-known comedian.

Mr. Wilson's present season will close the middle of May, which rounds out forty weeks of continuous production. His advent into Irish character has proven so satisfactory that he has decided to continue in that line.

ACTORS' EQUITY ASS'N

Delinquent Members Are Suspended Until Dues Have Been Paid

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

At the last meeting of the Council held in the Association rooms, April 16, the following members were present: Bruce McRae, presiding: Messrs. Abeles, Arliss, Christie, Connelly, Cope, Gillmore, Hull, Jones, Mawson, Stevenson, Stewart, and Wise.

New member elected: Gertrude Maitland.

The Council took up the list of those who are delinquent in the payment of dues and formally suspended all such members until they shall square their accounts with the A. E. A. It also that during such suspension, delinquent members may not avail themselves of the privileges of the Association, nor are they entitled to receive any notices sent to members in good standing. This action does not affect delinquents who have offered valid excuses and whose promises to meet their obligations, so soon as they become able, have been accepted.

Upon all sides are actors who have been receiving full salary *every* week of the theatrical season and extra pay for special matinees because of the successful efforts of our Association; yet it does not seem to have occurred to some of these that they are in honor bound to join the A. E. A. and do their part in the cause.

Our movement has already conquered the skeptics who thought we were going on a fool's errand into Utopia. To their great credit, the managers who were doubtful when we started whether there could ever be a stable business organization of actors are now meeting us half way and fully sharing our faith in the advantages to be had from sincere co-operation. It is expected that a mutually acceptable contract will shortly be adopted which will set the standard of relations between all managers and actors. The A. E. A. shall have to hold the actor to *his* responsibility in the observance of this contract no less than the manager. And because of this force of the Association, as a regulator, the managers propose that the new contract, to be agreed upon, shall not be granted to actors *outside the A. E. A.* Non-members will not be subjected to the older forms against which our protest has been made, the managers feeling that they must protect themselves in every possible way when doing business with unstandardized persons.

The A. E. A. means always to stand as the monitor for its members and their rights, but it senses that in conjunction with right-minded managers something greater than that can be maintained, viz.—a clearing-house for the entire dramatic profession.

The Annual Meeting will fall upon May 28 this year.

BY ORDER OF THE COUNCIL

MIRROR'S LONDON NOTES

The London *Performer* announces an increase of price, 3d. It is worth it.

The London *Mail* makes the confession that the way to make money out of announcements in London is to appeal to the lowest intelligence.

"Hanky-Panky" is being given twice daily at the Empire.

"Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, enchained and delighted the audiences at the Coliseum, March 23. The cast was notable.

"The Professor's Love Story" was put on at the Savoy Easter week.

It is gratifying to know that two of the most charming comedies before the London public are great popular successes. "Remnant," at the Royalty, and "General Post," at the Haymarket, have undoubtedly caught on. In no little measure, curiously enough, the acting of two of our most delightful players, that of Miss Marie Löhr at the Royalty and Miss Madge Titheradge at the Haymarket, is largely responsible for this result.

C. B. Cochran is now rehearsing, and will shortly produce at the Ambassadors, a new one-act play, by Mr. Robert Hichens, entitled "Black Magic," in which Lillah MacCarthy will take the principal part.

"Romance" reached its 600th London representation at the Lyric, March 23.

"A Little Bit of Fluff," produced at the Criterion in Oct., 1915, is advertised as "still running merrily." And "there are others." The latest record breaker in regard to the lighter productions is "Chu Chin Chow," at His Majesty's, the run of which has been contrasted with that of "Henry VIII." In all justice to the latter, it should be remembered that the 252 consecutive representations of the Shakespeare play was in itself a record for "Henry VIII." Again, there were reproductions of Sir Herbert Tree's first revival in 1911 and 1912 at His Majesty's.

H. B. Irving will give a performance of "The Bells" for the benefit of wounded soldiers at the Savoy on the evening of Sunday, April 22. The representation will be "private," inasmuch as only Mr. Irving's invited guests will be present. It was on Nov. 25, 1871, that Henry Irving electrified all London by his impersonation of Mathias, and started on his career of assured fame.

"We turned out of two great music halls all the undesirable characters who disgraced and were a temptation to our boys; one license was withdrawn, and that has put the fear of God into the hearts of every music hall manager in London." So said the Bishop of London at the Guildhall in the course of an address on the work of the National Mission.

The Cinema Commission has been obtaining the views of London school boys and girls, so as to secure first hand evidence as to the style of cinema picture that appeals most strongly to the juvenile mind. It is not surprising to learn that subjects of an exciting nature, such as adventure stories, are an easy first favorite among the boys, while with both boys and girls alike Charlie Chaplin is a first-rate favorite.

The hidden plague play "Damaged Goods," which the censor some time ago refused to license, and which at the time he declared never would be licensed for general production, has been duly produced at the St. Martin's Theater, and the critics all round have treated it quite kindly.

Horace Barnes, "the wan who rhymes to order," at the Victoria Palace recently composed and sang, extemporaneously, exactly 148 choruses. He kept a list of the tunes and topics called for, and the variety of airs and subjects is really astonishing.

Dion Boucicault presented "The Old Lady Shows Her Medals," April 7. Its "a salute in one act by J. M. Barrie."

It would have been difficult to find premises more suitable, both as regards situation and accommodation, for a club for girls employed on the stage than those secured at 59 Greek Street for the Theater Girls' Club. Located right in the heart of Theaterdom, and having been used by the previous tenants for club purposes, the size of the rooms and their arrangement could barely have been bettered had they been designed specially for the excellent purpose to which they are now put. There is sleeping accommodation for forty girls, and the public rooms—light, comfortable, tastefully furnished rooms they are too—include a dining-room, a club-room, and a rehearsal-room. These latter two rooms are divided by a partition, which can be removed at any time, forming a hall of ample dimensions.

NEW INCORPORATIONS

Corse Payton Heads Concern Organized for Theatrical Production

ALBANY, N. Y. (*Special*).—Certificates of incorporation for the following newly organized theatrical and motion picture enterprises were filed with the Secretary of State the past week:

K. and R. Producing Corporation, New York City. To conduct a general motion picture and theatrical business. Capital $20,000. Directors, R. R. Roberts, Pierce Kingsley, and Frances Keil, 126 West Forty-sixth Street, New York City.

Enright Amusement Corporation, Brooklyn, N. Y. To manage theaters, motion picture houses, roof gardens, and amusement parks. Capital $10,000. Directors, Paul C. Werner, Samuel H. King, and Eugene R. Pennock, 315 Eighth Avenue, New York City.

Shuter and Bauer, Inc., New York City. Theatrical and general amusements. Capital $10,000. Directors, Ernest Shuter, Thomas H. Gilmore, Jr., and Charles H. Bauer, 1476 Broadway, New York City.

Chatham Producing Company, New York City. Theatrical and music hall proprietors, also restaurant keepers. Capital $10,000. Directors, George N. H. Clement, Annie M. Cotter, and Abel C. Thomas, 2 Rector Street, New York City.

Corse Payton Stock Company, New York City. To provide for the production of theatrical offerings of various kinds. Capital $1,000. Directors, Corse Payton, Ray C. Owens, and Ruth Napelbaum, 1495 Broadway, New York City.

The Arthur Carter Film Company, New York City. Motion pictures, theatrical and vaudeville attractions. Capital $10,000. Directors, Arthur Carter, Clyde Colt, and Benjamin T. Horn, 729 Seventh Avenue, New York City.

Apdales Enterprises, New York City. To maintain public amusement resorts. Capital $5,000. Directors, Lester B. Waller, Martin Wagner, and Charles H. Davis, 1493 Broadway, New York City.

GEO. W. HERRICK.

PLAYERS ENGAGED

The new Ziegfeld "Follies" is to have Walter Catlett among its comedians.

Frederick Perry has been engaged by the Messrs. Shubert for a leading role in "The Charmed Bird," a new play by Mrs. Justine Lewis.

Marjorie Gateson has been engaged to replace Adele Rowland in "Her Soldier Boy."

Edouard Durand, Mabel Brownell, Clifford Stork, Leonard Ide, and Foxhall Daingerfield have been engaged for "The Eyes of Youth," a play by Charles Guernon, which is shortly to be presented by the Shuberts.

"OVER THE PHONE"

George Broadhurst has been placed into rehearsal for a Spring try-out a new comedy, "Over the Phone," written by Mr. Broadhurst and based on the Hungarian story of Irmi Foldes. The cast includes Henry Kolker, W. J. Ferguson, Will Deming, Alma Belvin, Marion Vantine, Joseph Allen, J. R. Armstrong and Adlan Wilson. "Over the Phone" will be given its first presentation in Stamford, Conn., May 9, and after a week in Atlantic City, will be retired until the opening of the new season.

"CANDIDA" IN BROOKLYN

The Brooklyn Repertory Theater gave a performance of "Candida" by George Bernard Shaw on Friday evening, April 20, at the Central Auditorium. Content Paleologue appeared in the title role with Ralph Bradley in the part of Marchbanks. Robert Stuart Pigott, who played the part of Morrell, also staged the production. Eugene Ordway was cast as Candida's father, Burgess, and Gwendolyn Valentine had the role of Miss Garnet, the stenographer. A special setting was designed and executed by Brad.

BERNHARDT VERY LOW

The latest bulletin concerning the condition of Sarah Bernhardt before the Mirror went to press stated that the French actress had suffered a relapse, but had shown signs of rallying. As her four physicians were leaving Mt. Sinai Hospital on Sunday night they were asked to say definitely whether they believed Mme. Bernhardt would recover. One of the group pronounced the case not altogether hopeless.

On April 17 Mme. Bernhardt was operated on for an affected kidney and since that time her condition has been very serious.

HITCHCOCK REVIEW

Cohan and Harris have closed with Raymond Hitchcock for the latter's review, "Hitchie-Koo," at their C. and H. Theater, opening June 4. The comedian is his own backer in the venture, and it is said that he has taken the house on a flat rental basis for ten weeks.

STEIN'S MAKE-UP NEW YORK

STOCK PLAYS AND PLAYERS

(Continued from page 13)

NEW LEAD IN BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Adelaide Keim, our new leading lady, hailing from Keith's, New York, who came here two weeks ago with a long and successful record of stock successes, playing over the Eastern circuit, acquitted herself week of April 16 in "The House of Glass" at the Lyric as a finished emotional actress and has now established herself firmly in local favor. Miss Keim's portrayal of the role of Margaret Case was immense, and this once popular Broadway attraction proved a delightful stock offering which was very warmly received. Alfred Cross as Harvey Lake, the unsuspecting husband, gave a splendid and efficient interpretation of his role. Leo Kennedy as the railroad attorney dominated the play with a breeze and buoyancy of spirit that was delightfully refreshing. He and Luella Morey (character lady) as Mrs. Brant responded to much applause during the entire week. A big and able cast which supported the above players in this, one of the most successful vehicles chosen for his stock organization thus far by Roland Edwards, director, were Albert Gebhardt, Walter Marshall, Geraldine Sloane, Ethel Daggett, H. D. Hayes, and Frank Peck. Also the following new members completed the cast: John Hewitt, Rodger Martain, John Hatton, and Herbert Hatfield. Mr. Edwards is attempting an extraordinary stock offering for the current week, dealing with the birth-control question, presenting "Her Unborn Child." No children admitted. Capacity business.

MARY SAYLES HANCORT.

PLAYERS CLOSE IN ST. LOUIS

ST. LOUIS, MO. (*Spevial*).—The Players Stock company will close its season on April 29, instead of May 12 as was intended. The last bill of the season will be "The Big Idea." The week will be featured by testimonials to Mitchell Harris, who for three years has been the leading man of the Players, and who has a choice spot in the heart of every St. Louis theatergoer. Mr. Harris leaves St. Louis for New York shortly after May 1, to return West to take up stock company leads in his own theater for the Summer. He and Herman Loeb have taken the Wilson Avenue Theater in Chicago for a season of Summer stock, and they plan to open on May 28 with "Seven Keys to Baldpate."

"Baby Mine" at The Players is the occasion for the beginning of a two weeks' engagement for a new leading woman, Olive Templeton, the clever lead having been called to New York. Marjorie Foster, well known for fine work in a number of successful productions has taken her place, and as the charming Zoie has leaped into immediate popularity. Mitchell Harris again plays Alfred, a role in which he is at his best. Few of our leading men possess the keen sense of the ludicrous that is a natural gift of Harris.

JAMES HAGERMAN, JR.

MOZARTS IN A WEAK VEHICLE

ELMIRA, N. Y. (*Special*).—At the Mozart, April 16-21, the Mozart Players offered "He Fell in Love With His Wife," an exceedingly weak vehicle for such a splendid organization; good business. Charles Wilson, the new leading man, did well as James Holcroft and pleased. Harriett Duke was most satisfactory as Alida Armstrong; Charlotte Wade Daniel made much of the part of Mrs. Mumpson; Dan Malloy, as Timothy Weeks, and Hazel Corinne, as Jane, supplied much fun; J. Harrison Taylor was a capable Henry Ferguson and Edward McMillan, Herbert Light and Girard Patterson did well in smaller parts. "The Ghost Breaker," 23-28.

J. MAXWELL BEERS.

BATTLE CREEK STOCK

BATTLE CREEK, MICH. (*Special*).—After being separated for a period of five years Nancy Boyer and Arthur Chatterdon will co-star under the management of Henry Testa, for a Spring and Summer season in stock. They opened their season April 22 at the Post Theater, Battle Creek, Mich., in "Arms and the Girl," with "Mrs. Dot" to follow. The company is the strongest stock organization ever brought to Battle Creek, and complete productions will be given of each play produced. In the cast are Alma Powell, Jane Tarr, Lucy Leveque, Nellie Tarr, Mrs. Jacobs, Ida Elliot, Henry Testa, Daniel Lawlor, Walter Davis, Edwin Clayton, Clifford Hyde, Willard Robinson, Edward Cole, Joe Jacobs, and Geo. Wood (scenic artist). Miss Boyer and Mr. Chatterdon will play a limited engagement in Battle Creek and then move to another Michigan city. The latest comedy releases will be presented.

"A PAIR OF QUEENS" IN ST. JOE.

ST. JOSEPH, MO. (*Special*).—"A Pair of Queens," by the Dubinsky Brothers Stock company, April 15-21, was a decided laughing success. Aldrid Pierce as Peter Cranby and Barney Dubinsky as John Sheely did splendid team work opposite Wallace Grigg as Steve Haines and Frank C. Meyers as Joe Doak. The four fun makers shared honors with Frances Valley as Martha. She scored heavily in her excellent portrayal of this difficult character role. Eva Craig made an attractive Polly Webb. Business good.

JOHN A. DUNCAN, JR.

"COMMON CLAY" IN NEWARK

NEWARK, N. J. (*Special*).—The New Orpheum Stock company opened their season April 14 at the Orpheum Theater, presenting "Common Clay." Manager Jay Packard announces "a ten-weeks engagement, presenting ten great plays," and it looks as though it will be a ten-weeks success. Alice Fleming, who is a stranger to the Orpheum patrons, won admiration and promises to be a big favorite. Manager Packard made a capital selection in Dudley Ayres as leading man. He has played in Newark before and won many admirers. Franklin Munnell gave a finished portrayal of Richard Fullerton, Eugene Desmond as Coakley scored heavily, T. B. Loftus was splendid as Judge Filson. A clever bit of acting was done by Minnie Stanley as Mrs. Neal. Others in the cast were G. Edwards Paul, Harold Cook, Claude Miller, Will Hastings, J. P. Harrison, Carolyn Friend, Louise Wright, and Mary Farney. Among the plays to be staged this Spring will be "The House of Glass," "Mile-a-Minute Kendall," "The Song of Songs," "Hit-the-Trail-Halliday," "Little Women," "It Pays to Advertise," "Rich Man, Poor Man," and others.

GEO. S. APPLEGATE.

"ROLLING STONES" IN SEATTLE

SEATTLE, WASH. (*Special*).—The Wilkes Players at the Orpheum gave a good presentation of "Rolling Stones," April 8-14, before houses averaging fair business. Dora Mae Howe as leading woman showed her cleverness to good advantage, and won favor; Alexis Luce as Buck Ryder interpreted the part with skill and accuracy, while George Rand was effective as Dave Fulton. In the cast were Fanchon Everhart, William C. Walsh, Corbett Morris, John Sheehan and others. Same company in "On Trial," 15-21.

BENJAMIN F. MESSERVEY.

"THE STRONGER LOVE" IN IOWA

FT. DODGE, IA. (*Special*).—The Purkiss Stock company have begun an indefinite engagement at the Magic Theater, April 16. The opening play, "The Stronger Love," drew a good sized audience and gave good satisfaction. A percentage of the gross receipts was given to the National Guards. "A Fight for Honor," April 19.

LILLIAN M. RANKIN.

"MADAME X" IN INDIANA

LAFAYETTE, IND. (*Special*).—Oliver Stock is meeting with great success at the Family. Lillian Desmond, leading lady, deserved special mention for wonderful playing in "Madame X." She endowed the part with all it was worthy of in pathos, charm and grim tragedy, and her rendition of the court-room scene brought the huge audience to hysterical applause. "Within Law" and "Officer 666" come next. The picture houses are all doing big business, especially the Luna, which seats six hundred. Large sale of seats at the Victoria, April 9, when John Cort presents "Princess Pat." Eagle Minstrels at same theater April 11.

W. F. SEVERSON.

REPY IN THE CATSKILLS

CATSKILL, N. Y. (*Special*).—Nellida: Chas. K. Champlin and his stock company played a week's engagement, March 26, to large audiences. The plays for this engagement were "The Man Between," "The Old Homestead," "Kick In," "The Eternal Magdalene," "Alias Jimmy Valentine," "A Fool There Was" and "An Old Sweetheart of Mine." Moving pictures are being featured in the opera houses through some of the cities in the Hudson Valley and seem to be a great drawing feature.

Burlesque is holding down the records in Newburgh and Poughkeepsie, playing split weeks.

A. EDWARD WALKER.

FLASHES FROM STOCK STAGES

James A. Bliss, now in his twenty-third season as a continuously employed comedian, recently closed his fifty-seventh engagement playing his six hundredth part in the thirty-first city of his experience harboring first-class stock. Some years ago Mr. Bliss was known as the "catch-'em-quick actor," and when he closed in Toledo Saturday night, April 21, and opened in Denver with O. D. Woodward at the Denham Theater April 29 he proved once more that he is still in the ring and going strong.

Miss Ruth Gates made her bow and that was about all as leading woman with the American Players in Spokane, Wash., week April 8. Miss Gates impresses wonderfully well, says Correspondent Phillips, and gives promise of splendid work, as her future roles may demand. Ralph Cloninger as William Hollowell Magee, Alice Kennedy as May Morton, and Harry Leland as Peters, were pleasing. "One Day" followed.

The Orpheum at Milwaukee, Wis., has opened with a stock company of some twenty people and will play musical comedy with a change of play every week. Although the management refuses to divulge the personnel of the cast we are assured of some well-known comedians and a handsome chorus. The opening play is "The Suffragettes."

PEGGY O'NEIL

Address care DRAMATIC MIRROR.

CARROLL McCOMAS

IN "SEVEN CHANCES"

Management David Belasco

EDITH LYLE

In "JOHNNY GET YOUR GUN"

CRITERION THEATRE Management JOHN CORT

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VICTOR MORLEY

In "A REGULAR ARMY MAN"

By Channing Pollock, Rennold Wolf and Clifton Crawford

Direction FRANK EVANS

LOUIS BENNISON

130 West 44th Street, New York

BETH LYDY

With "HER SOLDIER BOY"

BILLY B. VAN

In "HAVE A HEART"

MR. BRIGHAM ROYCE

LEADING

Invites Offers *16 Gramercy Park*

WILLIAM E. MEEHAN

In "TURN TO THE RIGHT!"

Gaiety Theatre—indefinitely Direction of WINCHELL SMITH and JOHN L. GOLDEN.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman Inc.): N.Y.C. Dec. 25-May 5.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Feb. 26—indef.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BOSOM Friends (Lew Fields): N.Y.C. March 9—indef.

BOYER, Nancy: Battle Creek, Mich. 23-28.

BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.

CASE of Lady Camber (Chas. Frohman, Inc.): N.Y.C. March 26—indef.

CINDERELLA Man (Oliver

HENRY MORTIMER

MRS. FISKE COMPANY

THE LAWYER in "ERSTWHILE SUSAN"

VIOLA KNOTT

LEADING WOMAN
Clifford Devereaux Co.
EN TOUR

Lady Teazle in School for Scandal
Viola in Twelfth Night and Rosalind
Beatrice, Juliet, and Kate Hardcastle

LINA ABARBANELL

FLORA BELLA

Address Dramatic Mirror

LOUISE DRESSER

in "HAVE A HEART"

FREDERIC GRAHAM

With FRANCES STARR

Management DAVID BELASCO.

SIDNEY PHILLIPS

WINTER GARDEN

Management MESSRS. SHUBERT.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

FLORENCE SHIRLEY

In "A TAILOR-MADE MAN"

Management COHAN and HARRIS

Vera Shore Hamilton Christy

On Tour PEG O' MY HEART

Personal Representative CHAMBERLAIN BROWN

WALTER L. CATLETT

Management Oliver Morosco

"SO LONG LETTY" On Tour

ADELE BLOOD

In "THE MANNEQUIN"

By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE

M. S. BENTHAM, Representative

BRENDA FOWLER

In PETTICOAT POLITICS

By MISS FOWLER Direction JENIE JACOBS

HARRY WEBER

Presents

HERMINE SHONE

Mildred Beverly

HIT-THE-TRAIL HALLIDAY CO.
Western
Management COHAN & HARRIS

JAMES L. CARHART

Maude Adams Co. Management Chas. Frohman

LOUISE MULDENER

Disengaged. Chars., Grandes Dames. Add. Agents

Morosco): Chgo. March 11—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Back to Erin: Phila. 22-28.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.
COUNTRY Cousin (Klaw and Erlanger and Geo. C. Tyler): Phila. 23—indef.
DALY, Arnold (David Belasco): N.Y.C. 9—indef.
DITRICHSTEIN, Leo (Cohan and Harris): N.Y.C. 23-28.
DREW, John (John D. Williams): Omaha 24-28.
EVERYWOMAN (Henry W. Savage): Reading, Pa., 25; York 26, Lancaster 27, Hagerstown, Md., 28, Balto. 30-May 5.
FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—indef.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.
FERGUSON, Elsie (Klaw and Erlanger): Boston 23-May 5.
FUGITIVE, The (Oliver Morosco): N.Y.C. March 19—indef.
GARDEN of Allah (The Liebler): Boston 9—indef.
GET-RICH-QUICK Wallingford (Cohan and Harris): B'klyn 23-28.
GETTING Married (William Faversham): Detroit 23-28, Pittsburg 30-May 5.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—indef.
GOOD Gracious Annabelle (Arthur Hopkins): Chgo. March 4—indef.
GRASSHOPPER, The (B. Iden Payne): N.Y.C. 7—indef.
HER Unborn Child (Co. 1): Jersey City, N. J. 23-28.
HER Unborn Child (Co. 2): Detroit 23-28.
HER Unborn Child (Co. 3): Trenton, N. J. 23-28.
HER Unborn Child (Co. 4): New Bedford, Mass. 23-28.
HIS Bridal Night (A. H. Woods): Boston 9—indef.
HOLMES, Taylor (Joseph Brooks): B'klyn May 7-12.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
JOHNNY Get Your Gun (John Cort): N.Y.C. Feb. 12-April 28.
KEEPING Up Appearances (Butler Davenport): N.Y.C. Nov. 9—indef.
KNIFE, The (A. H. Woods): N.Y.C. 12—indef.
LILAC Time (Selwyn and Co): N.Y.C. Feb. 6—indef.
LITTLE Girl Next Door (F. M. Mueller): Presque Isle, Me., 23, Houlton 24, Ft. Fairfield 27, Calais 28, Eastport 30, Lubec May 1, N. East Harbor 4, Bar Harbor 5, Ellsworth 7, Farmington 8.
MANTELL, Robert B. (William A. Brady): N.Y.C. 16-28.
MAN Who Came Back (William A. Brady): N.Y.C. Sept. 2—indef.
MAUDE, Cyril (Thos. W. Barber): Trenton 23-May 5.
MOTHER Carey's Chickens (John Cort): Phila. 23—indef.
NJU (Joseph Urban and Richard Ordynski): N.Y.C. March 27—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
OLCOTT, Chauncey (Cohan and Harris): Kansas City 22-28, Milwaukee 30-May 5.
OLD Lady 31 (Lee Kugel): B'klyn 23-28.
OUR Betters (John D. Williams): N.Y.C. March 12—indef.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PEG o' My Heart: Phila. 23-28.
PETER Ibbetson (Lee Shubert): N.Y.C. 17—indef.
POMP, Guy Bates (Richard Walton Tully, Inc.): Boston March 5—indef.
SERENONDA (Julia Arthur): Chgo. March 26—indef.
SEVEN Chances (David Belasco): St. Louis 23-28, Louisville 30, May 2, Indianapolis 3-5, Milwaukee 6-12.
818 Hopkins: Kansas City 23-28.
SKINNER, Otis (Chas. Frohman, Inc.): Minneapolis 23-28, St. Paul 30-May 5.
STAHL, Rose (Charles Frohman, Inc.): Wheeling, W. Va. 25, Johnstown, Pa., 26, Altoona 27, Lancaster 28.
STARR, Frances (David Belasco): N.Y.C. 23-28.
TAILOR Made Man (Cohan and Harris): Boston March 12—indef.
TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TREASURE Island (Charles Hopkins): Balto. 23-28.
TREE, Sir Herbert Beerbohm: N.Y.C. 10—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
TWIN Beds (A. S. Stern): B'klyn 30-May 5.
UNCLE Tom's Cabin (Wm. H. Kibble): Buffalo 23-28, Pittsburgh 30-May 5, Cleveland 7-12.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WANDERER, The (William Elliott, F. Ray Comstock and Morris Gest): N.Y.C. Feb. 1—indef.
WARFIELD, David (David Belasco): Buffalo 23-28, Elmira 30, Ithaca May 1, Utica 2, Schenectady 3.
WASHINGTON Square Players: N.Y.C. Aug. 30—indef.
WILLOW Tree (Cohan and Harris): N.Y.C. March 6—indef.
WOMAN, Thou Gavest Me (Messrs. Shubert): Boston 11—indef.
YEAR of the Tiger (John Craig): Boston 24—indef.

PERMANENT STOCK

AKRON, O.: Music Hall.
ANDERSON, Ind.: Crystal.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
DENVER: Denham.
DES MOINES, Ia.: Princess.
ELKHART, Ind.: Orpheum.
ELMIRA, N. Y.: Mozart.
FARGO, N. D.: Orpheum.
FT. WORTH, Tex.: Majestic.
GRAND RAPIDS, Mich.: Columbia.
GREEN BAY, Wis.: Bijou.
HALIFAX, N. S.: Academy.
HAMMOND, Ind.: Orpheum.
HAVERHILL, Mass.: Academy.
LAFAYETTE, Ind.: Family.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
LYNN, Mass.: Auditorium.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOBILE, Ala.: Strand.
MT. VERNON, N. Y.: Playhouse.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: New Bedford.
NEW BRITAIN, Conn.: Lyceum.
NEW HAVEN, Conn.: Hyperion.
N. C.: Bruns.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy.
OAKLAND, Cal.: Playhouse.
OIL CITY, Pa.: Opera House.
OKLAHOMA CITY, Okla.: Overholser.
PASADENA, Cal.: Savoy.
PATERSON, N. J.: Empire.
PHILA.: Knickerbocker.
PITTSBURGH: Empire.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Keith's.
READING, Pa.: Orpheum.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Wigwam.
SCRANTON, Pa.: Poli's.
SCHENECTADY, N. Y.: Van Curler.
SEATTLE, Pa.: Orpheum.
SIOUX CITY, Ia.: Grand Opera House.
SOMERVILLE, Mass.: Somerville.
SPOKANE: American.
ST. JOSEPH'S, Mo.: Tootle.
ST. LOUIS: Players.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Welting.
TAMPA, Fla.: Tampa.
TOLEDO: Palace.
TRENTON, N. J.: Trent.
TULSA, Okla.: Grand.
UNION HILL, N. J.: Hudson.
VANCOUVER, B. C.: Avenue.
WASHINGTON, D. C.: Poli's.
WHITE PLAINS, N. Y.: Palace.
WICHITA, Kan.: Empress.
WILKES-BARRE, Pa.: Nesbitt.
WINNIPEG, Can.: Winnipeg.
WORCESTER, Mass.: Grand.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Detroit May 5-9.
ABORN Grand Opera Co. (Milton and Sargent Aborn): B'klyn 16—indef.
ABORN Grand Opera Co. (Milton and Sargent Aborn): N.Y.C. May 7—indef.
BEAUTIFUL Unknown (Messrs. Shubert): Boston 7—indef.
BIG Show (Chas. Dillingham): N.Y.C. Aug. 31—indef.
BLUE Paradise (Messrs. Shubert): Balto. 23-28.
CANARY Cottage (Oliver Morosco): N.Y.C. Feb. 5—indef.
CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N.Y.C. Nov. 6-April 28.
EILEEN (Joe Weber): N.Y.C. March 19—indef.
ELTINGE, Julian (A. H. Woods): Omaha 26-28.
FLORA Bella (John Cort): Pittsburgh 23-28.
HAVE a Heart (Henry W. Savage): Pittsburg 23-28.
HELD, Anna (Messrs. Shubert): Chgo. 9—indef.
HER Soldier Boy (Messrs. Shubert): N.Y.C. Dec. 6—indef.
HITCHCOCK, Raymond (Chas. Dillingham): Chgo. April 1—indef.
HIS Little Widows (G. M. Anderson and Lawrence Weber): N.Y.C. 30—indef.
KATINKA (Arthur Hammerstein): Denver 23-29.
KATZENJAMMER Kids (Gaszolo-Gatts and Clifford): Cleveland 23-28, Detroit 29-May 5.
LOVE o' Mike (Elizabeth Marbury and Lee Shubert): N.Y.C. Jan. 15—indef.
MacDONALD, Christie: Washington 23-28, Balto. 30-May 5.
MASKED Model (John Cort): Pittsburgh 9-28.
MISS SPRINGTIME (Klaw and Erlanger): Phila. 16—indef.
OH Boy (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1917 (Messrs. Shubert): N. Y. C. 26—indef.
POM Pom (Henry W. Savage): Nashville, Tenn., 23, 24, Terre Haute, Ind., 27-29, Decatur, Ill., 30.
PRETTY Baby: Chgo. 22-28.
PRINCESS Pat (John Cort): Washington 23-28, N.Y.C. 30-May 5.
SMART Set: Pittsburgh 23-28.
SO Long Letty (Oliver Morosco): Phila. 9—indef.
STEP Lively: Indianapolis 23-28.
VERY Good Eddie (Marbury Comstock): Chgo. 15—indef.
WILSON, Al H. (Sidney R. Ellis): St. Paul 23-25, Albert Lea 26, Decorah, Ia., 27, Dubuque 28, Cedar Rapids 29, Clinton 30, Decatur, Ill., May 2, 3, Logansport, Ind., 4, Adrian, Mich., 5, Detroit 6-12.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.

MISCELLANEOUS

BARNUM and Bailey Circus: N.Y.C. March 30-April 28, Phila. 30-May 5.
BUFFALO Bill Show (Edward Arlington): Balto. 25-27, Wilmington, Del., 28.
THURSTON the Magician (Jay Kline): London, Ont., Can., 23-25, Hamilton 26-28, Erie, Pa., 30-May 2, Canton, O., 3-5, Akron 7-12.

LETTER LIST

For professional first-class mail only. City cigars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Arcaro, Flavia.
Black, Peggy, Lois Blair.
Carothers, Miss.
Davis, Mary Mrs., Elenora De Cisneros.
Ellsworth, Eula, Mabel Estelle.
Forde, Eugenie, Grace Clark Fox, Josephine L. Fox.
Green, Marion.
Hall, Mary White, Ethel Hamrick, Georgia Harvey, Frankie, Raymond Henderson, Bessie Hill, Marguerite Hubbell, Mrs. Julia Hurley.
Kidd, Marguerette, Edna Kyehne.
Lawrence, Florence, Ruth Lord.
Maitland, Gertrude, Wylda Millicent, Eleanor Montell, Lucia Moore.
Norton, James Mrs.
Oakley, Florence.
St. Leon, Ida Mrs., Edith Sugar.
Thoma, Edna, Jeanne Towler, Vera Townsend, Mrs. Thomas Turnour.
Van Ancker, Grace.

MEN

Albertson, Arthur, Clifford Alexander, Louis Ancker, Carl Anthony.
Bergh, Albert, W. W. Blair, James A. Bliss, Allan Brander, Hal Briggs, James Bunnell, B. B. Byron, Nell Burgess.
Carter, Charles C., Howard A. Cook, James Cooper.
Douglas, Henry, John L. Drury, Malcolm Duncan, Edward P. Delevanti.
Emerson, Charles W.
Frank, J. Herbert, Perkins Fisher.
Gallagher, Donald, Henry Earl Gibbs, Joseph Gonyea, Frederick Grant, Jack C. Gray, Herman, James A. Jones, Walter.
Kane, Robert, John Kent, Worth Kinney.
Lawrence, Robert, Sardis Lawrence, William I. Love, McElveen, W. D., Jack McBride, J. McCarthy Thomas V. Morrison, Tim Murphy.
North, Alan.
Powell, David, George Probert.
Rankins, Howard, D. F. Richards, Philip H. Ryley.
Schaefer, Thomas, Howard Schoppe, J. Irving Southard, John F. Sullivan, George Sydenham.
Thompson, Edward A.
Van Rensellaer, Frederick, Frederick Voelker.
Webb, William, Frank Wolf, Eugene Wolfheim.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

CLUBWOMEN DISCUSS FILMS

General Federation Meeting at New Orleans Addressed by Mrs. C. W. Cartwright, Who Urges Closer Co-operation Between Producers and Public

NEW ORLEANS, LA. (*Special*).—The convention of 500 representative women consisting of officers, directors and members of the General Federation of Women's Clubs opened its session at the French Opera House on Monday, April 9, with Mrs. Josiah Evans Cowles, president of the General Federation, presiding. Most prominent among the officers present were: First vice-president, Georgia A. Bacon; second vice-president, Mrs. Eugenie Reilly; recording secretary, Mrs. W. I. McFarland; corresponding secretary, Mrs. Francis D. Everett; treasurer, Mrs. William D. Young; auditor, Mrs. William P. Harper.

Innumerable topics, including war, woman's suffrage and the motion picture field as an educator, were discussed at considerable length.

At the Grunewald Hotel, at 8:30 Thursday evening, Mrs. C. W. Cartwright, of Minneapolis, chairman of the Motion Picture Survey Committee, spoke on moving pictures, and, during the course of her address, advised closer co-operation between the motion picture producer and the motion picture public for the purpose of general betterment of the class of film drama for youthful audiences. Mrs. Cartwright stated that the committee was appointed to survey the entire motion picture field for the purpose of formulating practical means whereby the women of the different communities can help to secure a better class of pictures. She stated that in Minneapolis she had worked with a film exchange center and viewed a series of programs. These programs were endorsed by the committee and now can be obtained at moderate prices throughout the territory covered by the exchange. The film corporations have appreciated this assistance and some of them are sending women representatives through the territory to place the approved films in the various picture houses. Then a step further can be taken to the end that the club women in the different communities where these pictures appear can patronize these particular pictures, thus insuring an appreciative clientele for the motion picture houses. Assured of these audiences and an ever increasing demand for good pictures, especially well presented films for young people, the film companies can afford to put out the very best product of the motion picture studio. The report of the Motion Picture Survey Committee was referred to the Executive Committee of the Federation.

J. M. QUINTERO.

EXHIBITORS' CIRCUIT PLANNED

New Organization Meets and Inaugurates Scheme to Purchase Best Available Films and Later Sell Them to Smaller Showmen

The merging of thirty of the most prominent exhibitors from all parts of the country into one organization to purchase outright the best films to be had in the market, and then in turn sell them to the smaller exhibitors, reached a climax this week when the first of a series of conferences to be held in New York took place at the Hotel Astor on Monday. The meetings are called to form a definite plan of action to carry out the proposed scheme, which, if it goes through, will prove one of the most significant things that has occurred in the film industry for years. The new organization calls itself the First National Exhibitors' Circuit, and its approximately thirty members represent a capital of $20,000,000.

The active organizers are three men well known in the industry, T. L. Tally, owner of the Tally Theater, Los Angeles, and a power among Coast exhibitors; J. D. Williams, who completed the formation of a similar movement in Australia not long ago, and E. B. Johnston, secretary and director of the Turner and Dahnken interests in San Francisco. For the past three months or so these men have made a rapid tour of the United States, and it was not difficult for them to recruit the foremost exhibitors of the country to their plan. The members said to be so far signed up are:

T. L. Tally, Los Angeles; Jensen and Von Herberg, Portland, Ore.; Turner and Dahnken Circuit, San Francisco; Silver Bow Amusement Company, Butte, Mont.; Tom Sax, of Sax Brothers, Minneapolis; Jones, Lennick and Ascher Brothers, Chicago; William Sievers, St. Louis; A. H. Blank, Des Moines, Iowa; E. A. Hulsey, Dallas, Texas; Eugene Pierce, New Orleans; Jake Wells, Atlanta, Ga.; Tom Moore, Washington, D. C.; Col. Fred Levy, Louisville; Robert Lieber, Indianapolis; Mantlebaum, Cleveland; John Kunsky, Detroit; Clark and Rowland, Pittsburgh; N. H. Gordon, Boston; S. L. Rothapfel, New York, and Stanley Mastbaum, Philadelphia.

Plan of Organization

According to Mr. Tally, when interviewed recently, the main purpose of the organization is to buy worthy features outright, as was mentioned before, use them as long as wanted and then sell them to the smaller exhibitors in their respective territories. Mr. Tally stated that the scheme would do more to standardize the industry than anything else that could be attempted, in so far as the paying to the manufacturer of a lump sum embracing a proportionate profit based on the cost of production would eliminate the evil of paying the same price for some films that did not cost as much as others to make. He said that a board of directors would be appointed to pass on all films and frequently they would advise manufacturers to produce a feature with a suggested star in a suggested story. In dealing directly with the producer the organization can get the best good for the most money, Mr. Tally said. It is not a scheme for cheapening the prices save only where they think it unjust to charge large sums for unworthy films it may be necessary for them to exhibit.

The scheme, it is said, will not put the exchange men or the states rights men out of business, but it will bring the daily cost of film exhibition down to a happier average. The organization plans to form its own exchanges and the rentals charged will be based on percentage.

(*Continued on page 23*)

OPEN BOOKING FOR PARAMOUNT

Pres. Zukor of Famous Players-Lasky Announces Adoption of New System, Beginning August 5—Artcraft to Be Controlled by Older Company

Paramount Pictures Corporation on Aug. 5 will inaugurate the open-booking system of photoplay distribution in its twenty-two exchanges. This announcement has been made by Adolph Zukor, president of the Famous Players-Lasky Corporation, and simultaneously it is also stated the corporation has acquired control of Artcraft Pictures Corporation. The two biggest distributing organizations in the industry, when the new plan of Paramount goes into effect, will work co-operatively for the exhibitor.

By this step the greatest groups of producing and stellar celebrities that has ever been collectively associated with the screen will be offered to exhibitors under a plan that promises economies of a most material sort. It will make possible, through an arrangement of releasing dates of Artcraft productions, for any or all exhibitors to show the unusually popular Artcraft attractions without shelving any of the Paramount releases. In other words, the release dates of the two distributing organizations will be so arranged that there will be no conflict.

"For this important action we have been laying definite plans for many months," said Mr. Zuker. "I feel personally that this is the most important announcement that has been addressed to exhibitors since Sept. 1, 1914, when Paramount Pictures Corporation was organized and the elaborate program system inaugurated."

Powerful Alignment

Announcement is made also for the first time that the attractions which are presented through Artcraft Pictures Corporation will be greatly strengthened by the addition of some notable names. To the list that includes the photoplays starring Mary Pickford, Douglas Fairbanks, and George M. Cohan there will be new productions by Cecil B. De Mille, in which Geraldine Farrar will appear as the star, the new series of photoplays starring Elsie Ferguson, whose film debut has been eagerly awaited by the public, and the personally directed pictures made by D. W. Griffith, which will be started on the return of the famous director from England.

The Paramount group of film celebrities will consist of the most popular stars who have led its program and several new ones as well. The roster includes Marguerite Clark, Pauline Frederick, Madame Petrova, Marie Doro, Billie Burke, Fannie Ward, Margaret Illington, Mae Murray, Sessue Hayakawa, Jack Pickford and Louise Huff, Vivian Martin, George Beban, Wallace Reid and Kathlyn Williams, Ann Pennington, and others to be announced as engaged.

The acquisition of Artcraft Pictures Corporation by Famous Players-Lasky Corporation, which some months ago gained control of Paramount, will not mean an amalgamation of the two big distributing bodies, Mr. Zukor explained.

The placing of this vast store of production resources upon the open market, where every exhibitor of the country may choose to his needs, marks the first application of the theory of open booking on a great scale. By this announcement the discussion and theorizing of many months is crystallised into action for the first time, and a new era in the motion picture industry is at hand.

Mobilizing for Months

For months the work of mobilizing the foremost literary and dramatic masterpieces of the day, selected from among the efforts of the world's greatest contemporary writers, has been unceasing. In order to provide the most advantageous and popular vehicles for the stars and producers whose productions are released through the two distributing organizations.

Mr. Zukor said that at the same time the plans for distribution were under discussion the work of synchronizing the four big studios of the Famous Players-Lasky Corporation has been perfected by Jesse L. Lasky, who is now in California. The Eastern studios will be under the supervision of Messrs. Hugh Ford and A. A. Kaufman and the Western studios, at Hollywood and Los Angeles, under the direction of Cecil B. De Mille and M. E. Hoffman.

Announcement was made by Hiram Abrams, president of Paramount Pictures Corporation, that complete information concerning the new booking plans may be obtained by all exhibitors from the Paramount Exchanges throughout the country on and after May 15.

PEARL WHITE OF PATHE DOES HER "BIT."

Pearl White, Pathe's "peerless fearless Pearl," clinched and copper-riveted her claim to the title on the noon of Wednesday, the 11th. To do her "bit" and aid the Navy to arouse interest in enlistments, she rode a steel beam from the street to the top of a new skyscraper which is being built on 42nd Street in the heart of New York. As her beam swung out over the street, high in the air above the crowd of some 5,000 persons, she scattered tiny flags and printed appeals to the young men of the country to enlist and also do their "bit" for Uncle Sam.

CHARTER GOLDWYN DISTRIBUTING CORPORATION

Capital Stock of $1,000,000—Officers to Be Elected Shortly

Goldwyn Distributing Corporation, with a capital stock of $1,000,000, has been chartered at Albany to operate and maintain the branch offices and handle the releases of the Goldwyn Pictures Corporation throughout America.

The incorporators are Samuel Goldfish, Archibald Selwyn and G. L. Hess. The formation of this distribution mechanism will now be followed by the immediate organization of the Goldwyn branches in the principal cities of the United States.

The officers and directorate of the distributing unit of Goldwyn are to be elected in a few days.

MAX LINDER ILL

LOS ANGELES (*Special*).—Max Linder is critically ill at his home at Beverley Hills, Los Angeles and is reported unable to proceed with his motion picture work. His ailment results from the shrapnel wounds he received while serving in the French artillery early in the war at the battle of the Aisne.

Linder who is a popular idol in France, came to the United States in November under contract for twelve pictures, produced by Essanay. The fourth has just been completed but for a week the entire company has been waiting, unable to proceed with the remainder of the series.

NEW SOUTHERN FIRM

ASHEVILLE, N. C. (*Special*).—Announcement was made last week of the incorporation of the S. A. Lynch enterprises with a paid-in capital of $1,000,000, and enjoying the distinction of being the largest corporation of its kind in the South. The corporation is headed by two Asheville men—S. A. Lynch, president, and Fred Kent, secretary-treasurer.

OLIVE THOMAS.
On Ince Triangle at Cawston Ostrich Farm.

ANN PENNINGTON.
Famous Players.

LACK OF SCENARIO SPECIALIZATION A MENACE

In that End of the Motion Picture Business Lies the Root of the Existing Evils

By CHARLES PATHE,
Head of the House Bearing his Name.

Motion pictures in France are passing through a serious crisis. This condition is not local but exists everywhere—in America, England and Italy. In every country the cause of the condition is the same and in every country, in proportion to the importance of the business done, the effect is the same. It is therefore more serious in America than in France, and in both countries the same remedy is required. The root of the evil lies in the scenario end of the business and there only.

Knowing the cause of the trouble it might seem that the remedy would be simple and easily applied. This is not so, however, and it is the duty of those publications that depend either wholly or in part upon the motion picture business to indicate the remedy to the producers.

During my stay in America I had time to notice the progress of those who once were our students and who have now become (we French must have the courage to recognize it) our masters.

I also had time to investigate the causes of this growing crisis which is there at least as intense as the one through which we in France are going since the capital represented by all the American firms is enormous as compared with that of the industry in France.

Wall Street is involved for several hundreds of millions which are in proportion not repaid as well as those actually negotiated by our Bourse. The dividends paid to their stockholders by the American motion picture companies are insignificant, if any at all, first because the capital invested in this industry is so large and secondly and of greater importance because there is an overproduction of negatives; thirdly because the written scenarios, as in all other countries, are not sufficiently well thought out, and lastly because the profits from good productions are wiped out by other negatives of little or no value which, notwithstanding the large demand of the American market, are not profitable because of the excessive quantity.

In America as in France and elsewhere it is customary to divide the enormous general expenses of the motion picture industry over an exaggerated footage in order to care for the high cost of production.

The production of negatives would be reduced at least 50 per cent. if each producer would understand the absolute necessity of studying with more care each of the 200 or 300 scenes which make up a four or five-reel photoplay. The producer, in the interest of the author and the distributor as well as his own, would attain a standard of good quality if he would make it a rule to only undertake the production of a scenario when convinced of its eventual success. Naturally he might sometimes be in error, but even if it were not a masterpiece his picture would at least be an interesting work rather than a mere triviality.

This would result in a considerable decrease of the production of negatives and would increase in the same proportion the income from each negative.

All the scenarios which I have had the occasion to read in America as well as in France, were, in my opinion, not sufficiently developed. Nothing should be left for the director to improvise. It is my belief that the detailed development which each 4 or 5-reel scenario requires should constitute sufficient material for a volume of 200 to 250 pages in octavo.

By the adoption of this system the motion picture author will write only two or three scenarios per year for he may neglect the literary quality or style of his work and the time so gained may be spent on the details which should be given to each picture.

To fight effectively against over-production, there is only one way—produce well, and better still, more than well.

PETROVA IN AN EGYPTIAN PHOTOPLAY

"The Undying Flame" Is Title of Star's First Lasky-Paramount Production

For her initial Lasky-Paramount picture Mme. Olga Petrova will have a dramatic story of Egypt, ancient and modern entitled "The Undying Flame." She appears first as the daughter of a Pharoah, and then, in the second part of the story, as the young daughter of an English Army officer. The mere fact that Madame Petrova was to star in a picture assured its success from a histrionic standpoint, and the engagement of Maurice Tourneur, one of the foremost directors in the entire motion picture industry, to stage the production, is a guarantee of originality, lofty conception and power in the presentation of the story.

The interior settings of the picture were staged in the newly acquired Fort Lee studio of the Famous Players-Lasky Corporation, and the exteriors were taken in the sandy wastes of Florida where Madame Petrova and her company spent several weeks under the personal management of studio manager Albert Kaufmann. Mahlon Hamilton appears opposite Madame Petrova in this film.

VITAGRAPH "PUTS IT UP TO" EXHIBITORS

Asks Them to Choose Six "Best Sellers," to Be Made into Pictures

Exhibitors of the country have been asked squarely by Greater Vitagraph to name the sort of pictures they want.

The question has not been asked in any abstract way. The exhibitors have been given a list of books, many of which have entered the class of "best sellers," and they have been requested to name six of these books that they desire to have screened as "Blue Ribbon Features."

The plan to allow the exhibitors to name the pictures they desire was made possible through a contract recently entered into between Greater Vitagraph and Robert W. Chambers, the popular fiction writer, through which Greater Vitagraph purchases the right to screen any six of the Chambers's stories which have not been screened. The contract is a direct result of the tremendous acclaim with which the Chambers's story, "The Girl Philippa," which was recently screened by Greater Vitagraph, has been received by audiences throughout the country.

Not only has Greater Vitagraph purchased the privilege of screening a selection of the Chambers's books, but the company has engaged Mr. Chambers to write two scenarios which will be produced as Special Blue Ribbon Features and probably will be screened in eight-part lengths.

"Watch the small town exhibitor. Don't fail to stop at a town because the atlas tells you it only has a population of fifty persons," is the subject of instructions that have been issued to all Vitagraph-V.L.S.E. salesmen, as a result of revelations made recently during discussion at a meeting of Vitagraph's Advisory Council, which is made up of the heads of the various departments, of the big producing and distributing company.

"CREED FOR ALIEN" POWERFUL APPEAL

Naturalization Court Uses Madge Kennedy's Creation

The powerful appeal to American citizens of alien birth, created by Madge Kennedy, of Goldwyn Pictures, widely published in American towns and cities since the Declaration of War and President Wilson's appeal for loyalty on the part of all races in America, has been taken up by official and patriotic organizations in every part of the nation.

In Hull House, Chicago, in Judge Lindsey's juvenile court in Denver and in the Henry Street Settlement, New York City, Miss Kennedy's "creed" has attracted attention and praise.

In the Naturalization Court in New York and Chicago, this creed of the young Goldwyn Pictures star has been read from the bench to aliens taking out their final papers and received judicial approval.

Miss Kennedy's patriotic composition is reprinted herewith. It will be noted that the first letter of each paragraph read downward produces "America Undivided."

A CREED FOR THE ALIEN

All that I sacrificed in other lands America has restored to me;

More liberty; more opportunity; more freedom from tolerance and persecution;

Equality without a parallel in the history of all the people who ever populated the earth.

Rulership shaped only by right and righteousness; a land where conscience shapes our destinies.

Interlocking all races and creeds for the common good;

How dare I become the exception?

Calling us from the world's farthest corners to form a blood brotherhood—

All for each other. That is the meaning of the American Union under which I flourish.

United in common causes; holding together in the face of world-wide jealousies and envy;

No nation can challenge us with impunity.

Daring and defying the entire world to attempt breaking the bond that bands strong men together.

Invincible as representing the world's liberty-loving people pledging their faith to a flag of freedom.

Voicing always a protest against oppression; against a weaker class being exploited by a stronger class;

Intent upon protecting its rights even at the point of armed conflict.

Determined, deep-rooted in its love of humanity and ready to battle for its national convictions.

Enemies—no matter how powerful and ruthless produce in it no fears.

Destiny is writ large in the future of such a nation.

MADGE KENNEDY.
(Goldwyn.)

TO AID RECRUITING

Triangle Picture Being Made at Goat Island, Cal.

For ten days a corps of Triangle directors and camera men, sent out by Thomas H. Ince, have been working at the United States Naval Training Station at Goat Island in San Francisco Bay on the film that is to be presented to the United States Government as a patriotic gift to assist in the recruiting of the Navy.

This is the first and only film ever made that shows in complete detail just exactly what Uncle Sam does when he takes a sturdy young American in civilian clothes, from his civilian environment, and turns him into an able seaman and first class fighting man afloat.

NEGROES CAUSE RIOT

CLEVELAND, OHIO. (*Special*).—There was almost a riot after the performance of "The Birth of a Nation" at the Opera House Monday evening. A group of negroes gathered in front of the theater and were scattered by the police. They met again on East Ninth Street and stoned a street car and destroyed several plate glass windows in stores in that vicinity.

GEORGE B. MCKITTERICK.

Shirley Mason, one of the best-known screen stars of the present time, will appear in a five-reel production of Peter B. Kyne's "Light in Darkness" that recently was completed at the Edison Studios.

MITCHELL LEWIS HAS SEEN SERVICE FOR UNCLE SAM

Star of "Bar Sinister" Was in Spanish-American War

Although prominent for years as an interpreter of the spoken drama and known universally as a successful screen actor, few of Mitchell Lewis's friends and admirers know that he has done his bit for Uncle Sam and has seen actual service as one of the crew of the *Wasp* during the Spanish War and also as one of Admiral Sampson's crew on the flagship *New York*.

Unusual attention has been attracted to Mitchell Lewis recently by his splendid character drawings in "The Bar Sinister" and "The Barrier," both of which were staged by Edgar Lewis and caused considerable comment because of their evenly balanced casts. In both pictures Mitchell Lewis shows a splendid grasp of the character he portrays and recalls his work on the stage in "The Squaw Man," in which he appeared in America with William Faversham, and in England, where the play was called "The White Man."

Harry Rapf has engaged, for the support of Florence Reed in the new film feature, "Today," a cast of real stars, including Frank Mills, Gus Weinberg, Leonore Harris, Alice Gale and Kate Leslie.

SHIRLEY MASON.
(Edison.)

GEORGE REBAN AND BRUNO.
In "Marcelline Millions"—Morosco-Paramount.

ESSANAY REOPENS STUDIO AT NILES

Will Produce New Series of Western Films

Essanay has re-opened its studio at Niles, Cal., and has launched into the production of a series of photodramas of the red-blooded West. George K. Spoor, president of Essanay, took this step following a careful study of the present problems of exhibitors. His decision was that the popular demand for pictures of this type was steadily growing, instead of decreasing.

"The Land of the Long Shadow" will be the title of the first production. Filming of this picture already is under way. "Open Places" will be the second, and "Vigilantes" the third. These will be followed by more, the exact number of which has not yet been decided upon.

The series, which will be known as Essanay-Niles features, will be an extensive one.

Mr. Spoor has contracted with Jack Gardner to portray the leading roles in the Essanay-Niles features. Mr. Gardner has been one of the best known actors on the speaking stage for the past several years, and has won a big following throughout the country.

ROCHE TO WRITE FOR SUBMARINE STAR

Noted Author Will Provide Houdini with Vehicle

Houdini, the man who has mystified the world with his extraordinary feats, will make his first appearance as a screen star in an epic of the elements written by Arthur Somers Roche. This is the news that the Williamson Brothers promised would be forthcoming at this time.

Just as Houdini is one of the greatest drawing cards before the public today, so is Arthur Somers Roche recognized as one of the most brilliant authors of the present time. A resume of his achievements in the field of literature reads like an entrancing fairy tale.

In 1906 this young author sold his first story for the princely sum of $6. As late as 1915, while under contract to a concern which features paper-backed novels, he considered himself lucky to receive $300 for one of his manuscripts.

Mr. Roche's popularity is now so great that the Williamson Brothers feel there can be no doubt about the ultimate success of their Fall attraction, which is to be Houdini's legacy to posterity.

SOME PARAMOUNT OFFERINGS IN NEAR FUTURE

Interesting and Instructive Features in Pictographs

The sixty-fifth release of Paramount-Bray Pictographs promises to be one of the most entertaining in many weeks. In this number lace making, the most remarkable of all peasant arts, is shown. This art flourished, at least before the war, to the highest degree in Flanders, and the lace made in that picturesque country has always commanded the highest prices because of its wondrous beauty. The picture was made possible, only because some of these women, driven from their homes by the invading German armies, came to America to find peace and harmony, where undisturbed they could pursue the work they loved.

The results obtained through proper training of the bodies of youthful Americans during their schooldays as well as the carrying out of the methods employed, is shown in an interesting manner in this release.

In this number of the Paramount-Bray Pictographs, the Bray studios have diverged somewhat from their usual cartoon subjects in order to help exhibitors do their "bit" in this big national crisis. The cartoon in this release is political and touches on the submarine question, the point that brought the U. S. into war.

Here we find Bill Hohenzollern handed a new toy by his trusty naval chief, Von Tirpitz, in the form of a submarine. He takes a bang with it at John Bull and his allied playmates and each in turn is decidedly upset. It is not until he takes a shot at Uncle Sam that he finds he has hit a hornet's nest.

This cartoon, done as only J. R. Bray can handle such subjects, is sure to arouse a hearty response, and, coming as it does when the whole country is swept by a wave of patriotism will help give the right sort of "punch" to any program.

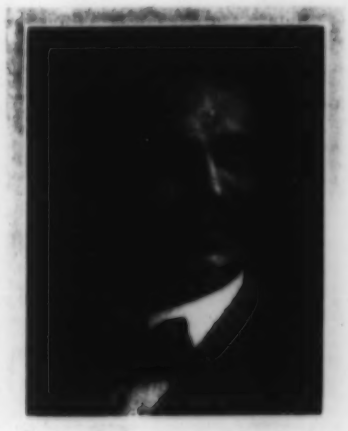
PRIZMA AT SMITHSONIAN

Before members of the National Academy of Sciences in the Smithsonian Institution, Washington, D. C., recently Prizma Incorporated exhibited several reels of motion photography in Natural Colors, the first of their kind ever to be shown before that distinguished body. A varied program set forth the possibilities of color and motion applicable to the screen and proved highly entertaining to the scientists who were gathered at Washington in annual meeting.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S *purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)*

WM. N. SELIG



A large number of friends and acquaintances have recently extended felicitations to William N. Selig because of the fact that he is observing his twenty-first year of active work in the motion picture art. From all parts of the country have come words of praise and encouragement to Mr. Selig from those who appreciate what a power this pioneer has been in the elevation of the great and growing motion picture industry.

As one of the pioneers in the motion picture industry, Mr. Selig has stood for "clean and artistic motion picture dramas." He has never deviated from that policy and will sacrifice money and time rather than permit one of his motion picture dramas to deteriorate into a mere commercial proposition.

During this, the twenty-first year of Mr. Selig's activities in Filmland, it is worthy to note that he was the first to discover California as an ideal film producing center and was the first to order a motion picture company of actors to go to Los Angeles.

Mr. Selig was first to film a feature film drama of American life, namely "The Spoilers."

He was first to introduce wild animals in motion picture comedies and dramas and was also first to engage a theatrical star to play the lead in a feature film play.

Another of Mr. Selig's innovations was the introduction of the first motion picture serial of adventure, namely, "The Adventures of Kathlyn." He was also first to turn to the newspapers for the exploitation of that serial.

To-day, Mr. Selig owns three modern motion picture studios, one in Chicago and two on the Pacific Coast. The Chicago studios of the Selig Company cover the space of an entire city block.

At Los Angeles, the Selig Zoo is a modern institution. There are a beautiful park and buildings erected in the mission style of architecture. The Selig Zoo houses the finest collection of wild birds and beasts known for motion picture purposes. The collection of cat animals owned by Mr. Selig is said to be the finest in the world.

In his twenty-one years of active service in Filmland, Mr. Selig has aided in the uplift of the motion picture art and has invariably been found in the forefront when the advancement of the industry has been considered.

It is the devout wish of the motion picture trade and its friends that Mr. Selig be permitted to labor in the motion picture vineyard for twenty-one more years, for it is to such as he that the motion picture art is indebted for its progress.

TRIANGLE OFFERS ATTRACTIVE FEATURES

Enid Bennett in "Happiness" Heads May 13 Program—Other, New Ones

The third appearance of Enid Bennett on Triangle program will be in a Kay Bee play by C. Gardner Sullivan, called "Happiness," released May 13. It is said to be a comedy-drama which is a worthy successor to "Home," "The Bugle Call" and "Plain Jane." Reginald Barker directed the production.

"The Man Who Made Good," featuring Jack Devereaux and Winifred Allen, will also be released on the same date. This is the second production from Triangle's Yonkers studio. Henceforth all plays done at this plant will be produced under the personal supervision of Allan Dwan.

Dorothy Dalton, the Triangle-Ince star, has earned the title of "feminist heroine" because of her characterizations of the woman lawyer in "The Weaker Sex" and the young business woman in "Back of the Man." She represents the woman of today—the woman who demonstrates that the possession of brains does not lessen feminine charm.

Yet this same actress has also created some of the least admirable types of femininity. In "Chicken Casey" she is a girl of the Bowery; in the "Gamble in Souls" she takes the part of a flashy cabaret singer; and in "The Dark Road" she is a soulless creature who believes herself a reincarnation of Cleopatra.

"DANGER TRAIL" FINISHED

H. B. Warner has just finished the Selig production "The Danger Trail," to be released April 30 in K. E. S. E. "The Danger Trail" was written by James Oliver Curwood and Mr. Warner is supported in the story of the Canadian Northwest by such stars as Violet Heming and W. Lawson Butt.

Violet Heming has gone to New York City and may become a Red Cross nurse serving during the Summer months. Miss Heming was born on the Isle of Man and comes from a long line of theatrical people. "The Danger Trail" is the first motion picture drama in which she ever appeared.

NOW IT'S "LIEUT." METCALF

Earle Metcalf has passed the examination for First Lieutenant, Officers Reserve Corps, U. S. A., and leaves for Plattsburg Camp May 8, for 3 months.

EXHIBITORS' CIRCUIT

(Continued from page 21.)

The formation of the exhibitors' body had its first impetus when J. D. Williams called on T. A. Tally and outlined to him the plan of organization. Mr. Tally had considered a similar project, and on comparing notes the two men found they were in accord. They immediately went to San Francisco and started the idea. E. B. Johnston enlisted to help in gathering in other prominent exhibitors.

A WOMAN'S NUMBER

A special number of Paramount Progress, the official exhibitors house organ of the Paramount Pictures Corporation, devoted exclusively to the activities of women in the motion picture industry was issued this week, and has made a tremendous hit with exhibitors everywhere. Every article in the magazine was contributed by women exhibitors and the ideas that are propounded are some of the cleverest that have ever been given to the exhibitors of the country.

"LITTLE MARY" HAS FINISHED NEXT PICTURE

"Romance of the Redwoods" Will Be Artcraft Release

"A Romance of the Redwoods," Mary Pickford's newest Artcraft picture following "A Poor Little Rich Girl," has just been completed at the Lasky studios in California under the personal direction of Cecil B. De Mille. Judging from advance reports from the West Coast, the new subject should prove one of the greatest triumphs yet presented by Artcraft.

Her newest subject, discloses Miss Pickford in a characterization entirely different from anything in which she has heretofore been identified and in a role which, it is said, gives her unlimited opportunity to display a wonderful dramatic finesse such as she has never before evinced.

Under the supervision of Director De Mille, the picture is now being cut and assembled at the Lasky plant and an advance print is expected by the Artcraft executives in New York in the very near future.

F. V. BRUNER WITH REX BEACH PICTURES

Will Handle Publicity for Concern in the Future

Frank V. Bruner has resigned his position as publicity director with the General Film company to take charge of publicity and advertising for the Rex Beach Pictures company. Although comparatively new in the motion picture field, Mr. Bruner has been signally successful in handling the publicity for the General and is leaving that concern for the Rex Beach Pictures company in order to have a broader field for publicity effort, as the latter concern will do big features only. "The Barrier," one of the most successful big pictures of the year, being its first. "The Auction Block" is now being filmed at the company's Weehawken studio and work will be started shortly on another of the Rex Beach novels, all of which are to be made into ten-reel features by the Rex Beach Pictures company. Before entering the picture field Mr. Bruner was identified with many theatrical concerns and has handled important attractions for Charles Frohman, Oliver Morosco, Henry B. Harris and the Selwyns.

RIALTO'S ANNIVERSARY

This Week Observed by Theater—Success Is Established

Sunday, April 22, and throughout this week, The Rialto, New York celebrated the first anniversary of its career as an artistically and commercially successful institution. The entertainment presented there now represents probably the highest point yet attained anywhere in the development of that combination of good music and good pictures known to the amusement world as "The Rothapfel idea." This is only to be expected, in view of S. L. Rothapfel's personal supervision of each item which goes to make up The Rialto bill.

The Rialto Orchestra, as conducted by Hugo Riesenfeld, has become one of New York's established musical institutions.

The manner in which a distinct atmosphere of courteous hospitality has been preserved at The Rialto redounds to the credit of all those who are identified with the institution.

MABEL JULIENNE SCOTT.
In "The Barrier"—Rex Beach Pictures.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

SCENE FROM "HIGH PLAY."
(Mutual.)

NEW WASHINGTON THEATERS

WASHINGTON, D. C. (*Special*).—The Anchor Theatrical Corporation bought eight buildings in Thirteenth Street, 508½ to 526, for a consideration of $2,000,000. A large motion picture theater will be erected on the property, it is said.

Another deal of interest to motion picture people was the purchase of Penn Garden, a popular "movie" theater at Twenty-first Street and Pennsylvania Avenue, northwest. Edmund K. Fox bought the property from Albert F. Fox and Clarence Cowen, trustees, under the deed of trust.

Work on the "Knickerbocker" at Eighteenth Street and Columbia Road, one of the string of Crandal motion picture houses here, is progressing rapidly. It will be one of the finest and largest motion picture theaters in this city.

Among other buildings in course of construction is the new Film Exchange Building on the site of former buildings, 608 to 614 inclusive, Sixth Street, northwest. The building will be fireproof and one of the most modern structures of its kind in the East.

OLD OREGON HOUSE REOPENS

ALBANY, ORE. (*Special*).—After being dark for several years the old Albany Opera House is to be reopened. Practically all of the theatrical productions in Albany and most of the public gatherings in the city as well were staged in this building until a few years ago. Then the new motion picture houses supplanted it in the theater line, and the new armory held many public meetings.

The Opera House will be reopened as a motion picture house with vaudeville attractions once or twice a week. An occasional musical comedy or other attraction will be presented.

Harry A. Samwick, of 126 West Forty-sixth Street, New York City, closed a deal with A. J. Cobe, president of the Ultra Pictures Corporation, whereby he secures the sole rights for New York and Northern New Jersey for the initial release of the Ultra "The Woman Who Dared," featuring Beatrice Michelena.

NEW THEATERS

Plans for the theater Benjamin S. Moss is to build on the northwest corner of Broadway and 181st Street, a three-story fireproof building, with stores and a ballroom, were filed last week.

The building construction of the Norworth Theater on West Forty-eighth Street has begun to take shape and Norworth and Shannon will try to have it complete by the first of August. The theater will be modern in every detail, with all conveniences for the comfort of patrons.

Niles Welch, leading man for Technicolor, expects to return from Jacksonville, Fla., early in May.

THE WOMAN MANAGER IN THE SMALL COMMUNITY

Picture Theaters, Family Affairs to a Large Extent

By BESSE F. BAKER,
Manager, Northport Theater of Northport, L. I.

That the development of moving pictures has opened a field to women managers is due to the fact that picture theaters have become more or less family affairs. Of course, families attend theaters run by men, but the woman manager can infuse the atmosphere of home and refinement into the place, and even in the management of rowdies can exemplify the difference between main force and persuasion. Here, also, it is personality that counts—from personal pride and regard for the little niceties of the place, to tact and judgment in the management of help and attention to the comfort of patrons, especially women and children.

Even where women managers are not musical performers, they frequently have sufficient artistic ability to see that pictures are put on with appropriate music, though not necessarily elaborate.

A woman in any profession must keep a level head and particularly in this line. One must be careful in selecting clean and wholesome pictures and yet show a proper regard for good business.

A certain manager not a hundred miles from New York, had been running some good Paramount pictures to very slim audiences, when some of the ladies of the village, without stopping to investigate the character of the films that had been run, took it upon themselves to "improve" things. The manager was willing to meet them half way and asked what pictures they wanted. They mentioned "The Good Little Devil," "Wildflower," "The Prince and the Pauper," "Little Lady Eileen" and some other Paramount films, and the manager said: "Oh, I've already run those films to very poor houses—you did not come to see them, but I will book them again if you want them." The burden of our song is "get together," and "it pays to advertise." The problem of pleasing everybody in a small town is like catering to two or three in a family instead of a dozen, but the difficulty can be met by a better co-operation between the community and the manager.

We are just contemplating a movement here to run a "Children's Day" once a week in co-operation with the Parent Teachers Association of Northport. This association has invited the manager of this theater to a meeting for discussion and development of this plan, which we hope will work successfully and will be the means of bringing about a closer relationship between the picture theater, the home and the school.

TRIANGLE'S "NO DEPOSIT" STAND APPROVED

Announced Change in Policy Pleases Showmen

A spontaneous chorus of approval has greeted Triangle's announcement that it would abolish the deposit system.

Since the news of this radical and progressive departure was given out last week, practically every mail has brought letters and telegrams from exhibitors' leagues in all parts of the country, congratulating Triangle officials upon their fairness, courage and farsightedness in declaring for the abandonment of a policy that after serving its purpose has become obsolete as the industry as a whole has become more stable. Owing to the fact that W. W. Hodkinson, president of the Triangle Distributing Corporation, is now touring the far West in the interest of exhibitors, most of these communications have been addressed to General Manager R. W. France, who has had the matter in charge during Mr. Hodkinson's absence. It is a well-known fact, however, that W. W. Hodkinson is himself responsible for the successful launching of this advanced step in the direction of closer co-operation between distributor and exhibitor.

PLAN BRONX FILM CITY

The Bronx will have a $2,000,000 movie film city atop the rocky crest of forty-six lots bounded by One Hundred and Forty-ninth street, Westchester, Trinity and Cauldwell avenues.

The site, forty feet above the street grade, will be retained in its original rock formation and approached by a winding drive. It was acquired by Achilles R. Scarsmith for Max Henry Bing, Albert Titel and a syndicate, from William M. Alberti and Alfred B. Rowe. Their plans call for four big studio buildings, laboratories, swimming pool, theater and automobile sheds. They paid $200,000 for the land.

Discusses Permanency of Films

E. D. Horkheimer, secretary and treasurer of Balboa, recently returned to Long Beach, Cal., after a tour of the East and Middle West, says:

"If anybody doubts the permanence of the moving picture industry he should have seen what I saw in my recent swing around the circle.

"On my trip I visited twenty-three cities, saw and interviewed many exhibitors, talked with scores of newspaper men and other interested people and I returned to my workshop at Long Beach feeling that the pictures have not merely come to stay, but that they already are so firmly intrenched in the social life of the people that nothing can shake their popularity. It's a plain case of giving the people their money's worth and a little more.

"A sign of the times is the nation-wide improvement in the picture theaters. Literally millions of dollars are going into the building of new houses and some of them are more elaborate than the best of the houses of the stage drama.

"The remodeled store building is passing even in the poorer districts and comfortable, sanitary houses with good music and ever improving pictures are arising to bless the people.

"The millions going into the facilities for the exhibition of motion pictures are coming from business men of vision and substance. These millions are spent not for speculation, but investment, and to hard-headed business men nothing argues so forcibly for permanence.

"As to Balboa our studio is busier than at any time in its history and our innovation, the new four-reel feature, known as Fortune Photoplays, of which we are producing fifty-two, has caught the public fancy and will be of a feature in the film world."

GOLDWYN RECHARTING UNITED STATES

Cataloguing All Towns and Cities for Film Rentals on Basis of Actual Conditions

Goldwyn Pictures is assembling and codifying a system of rental tariffs, applicable to each section of the United States.

Since the day of its formation last December Goldwyn has had a corps of experts investigating film rentals in every section of the country and the results of this inquiry have been amazing indeed.

The Goldwyn intention is to build productions of a quality far above the average and they will not be in any sense cheap rental productions, but the main intent of the owners of Goldwyn has been to obtain the greatest possible distribution of its product and to keep the individual prints of its productions working for the longest possible number of consecutive days, without break or interruption.

And this explains the basic reason for Goldwyn's efforts to re-chart America on a scientific salesmanship basis. All cities and towns in all of the film distribution territories are being catalogued for rentals on the basis of actual conditions in the communities.

Several talking machine companies and several makers of uniformly used articles like shaving soap compete with each other on a gigantic scale and spend a huge aggregate in advertising—yet with little or no bearing on price-cutting.

In other words, they have established standards of quality and standards of price in their trade fields and do not find it necessary to depart from those standards. Those comparisons are explanatory of the Goldwyn purpose and effort.

Without gouging exhibitors for excessive rentals, without piling on all the traffic will bear in the matter of first, second, third or fourth or any other "runs," Goldwyn expects to make its productions come within a rental range that will make them universally used throughout the world.

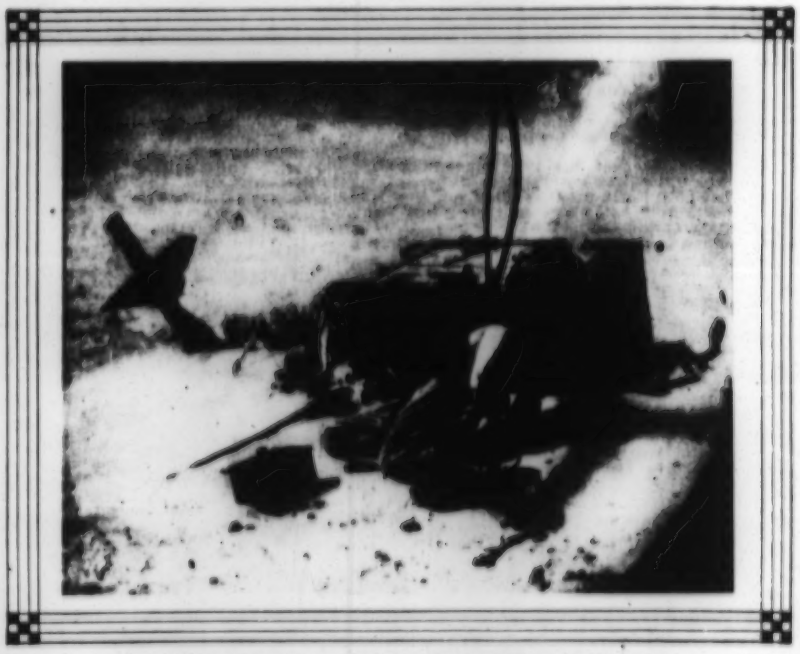
Children's Matinees in California

The Children's Matinee idea is just taking hold of the exhibitors in the West, particularly in California, although it has been in operation for quite a period in the East. Paramount through its western exchanges has been promoting the special matinees for children and their exhibitors are meeting with unusual success in the project. A recent communication from W. R. Spalding, of the Theater Visalia, in the town of that name in California, telling of the success he has met with upon instituting these matinees, he said:

"I am pleased to say that our first Paramount Children's Matinee on last Saturday was an immense success. We had more than a thousand kiddies packed in the theater besides 200 grown people, with a seating capacity of 800 you can imagine what that meant, many of the kiddies being packed two in a seat.

"We made this a free matinee for the children with the compliments of the Theater Visalia and the Paramount Picture Company. I think that we have made a big hit and the teachers, parents, and ministers whom we invited all say we are now doing the right thing in arranging a special program for children and not running pictures adapted to grown up people for children's matinees.

Maibelle Heikes Justice, well-known novelist and photo-dramatist, completed some time ago the first photodrama to be laid in the Danish West Indian Islands, lately acquired by the United States.



UNDERWATER SCENE FROM "THE SUBMARINE EYE."
Williamson Bros. First Independent Production, Directed by Winthrop Kelley.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere Are Urged to Write THE MIRROR Concerning Their Problems. Suggestions Will Be Welcomed

SPECIALS-PAST AND PRESENT

Features Once Dependent on Luck—To-day They Must Be of Extraordinary Character Before Justifying the Title of "Special" Productions

By RALPH W. INCE,

President and Director-General Ince Productions, Inc.

(Editor's Note.—Ralph W. Ince is celebrating his tenth year as a producer of film plays. His work dates back to 1907.)

"Have you seen 'The Curse of Cupid?'

"No, how's it?"

"Wonderful; best thing Splivins has done."

"What'll we do with it?"

"Well, we can't put it on the program, we will make a 'special' out of it and State-right it."

You can almost hear this conversation, in principle, at least, in the offices of the average program head. He is talking to his business manager. He has just seen a recently completed program picture. It proved attractive, slightly unconventional, and then and there they decide to spend a few hundred dollars advertising, give the production a more sensational title and State-right it.

Luck, kismet, good fortune! Call it what you will, but one thing is certain, from the unhealthy state of the Independent market during the past few years, the material that littered the field was not of sufficient force to maintain it.

But now it is different. The industry, or at least that part of it which exists by reason of the high-class products obtainable from Independent manufacturers, has evoluted and to-day, in order to interest even the exchangeman of average importance, you must display out-of-the-ordinary productions, which on the surface were made particularly for special release and which carry a greater message than the average program picture.

Propaganda of the Past

Propaganda productions are about done; educational features are attractive only in short length; salacious and lascivious subjects are banned pretty thoroughly throughout the country—hence to interest and profit, you must display bigger subjects than the market has been offered during the past few years.

A real special release, which can be exploited as such and which will bear out extensive and concentrated advertising, and cause the amount of comment expected of a special feature, means to the film exhibitor what the special attraction means to the one-night stand theater manager.

When "The Lion and the Mouse" was billed at Coudersport, Pa., the manager there made arrangements for special train service, billed the country for miles around, carried advertisements in the local weekly paper for four weeks and charged two dollars admission to all parts of the orchestra and balcony—result his gross receipts exceeded seven hundred dollars. His customary night's intake on the customary attraction rarely amounted to more than two hundred dollars.

His receipts on "David Harum," "Three of Us" and "Paid in Full" amounted to less than the one night's performance of a play that was a *special* and fulfilled his promises.

Had he made special events of every attraction that came his way, soon his business with special events would have achieved nothing more than his usual business. At a split of receipts at eighty per cent. to the company and twenty per cent. to the house, he actually made more real profit on "The Lion and the Mouse" than on any other three attractions of the same season.

Special events in one-night stand towns are characterized by the advance agents arranging with the local manager to use a greater display space, extra billboard locations, posting "coming" paper our weeks in advance and then arousing interest by various methods. And once a production's importance is established, the sale of seats and interest are provoked automatically.

Conditions Analagous

And the special feature at the picture theater must be handled in the same manner to get special results. A special event that will come up to the advance exploitation and fulfill every promise will not only show an increase of business at an increase of prices, but will aid in establishing a following, develop new patrons, increase interest in your next special event and satisfy you, Mr. Exhibitor, that a special event at certain periods elevates your house, the tenor of your offerings, and helps create interest in your regular offerings.

Entering the special release market, my brother and myself have fully decided to concentrate on seven-act productions, which in themselves will constitute special events material in any community.

We expect to inject into our productions sufficient dramatic interest to make them entertaining, to make them thrilling in a dramatic sense and avoid the sex, political, labor-versus-capital questions and the other subjects banned by the better element of exhibitors and their followings.

I can best sum up our aspirations by saying that we want the class of "The Argyle Case," the intensity of "To-day" and the Thrill of "A Million Bid."

NEW TRIANGLE HERALD

John W. Hanson, manager of supplies for the Triangle Distributing Corporation, has recently put into the hands of Triangle exhibitors a novelty herald which is meeting with well-merited success.

When folded, the herald measures 3½ by 5½ inches, and is printed in brown and green by the Rotogravure process.

NEW SELIG PICTURES

The latest releases to be announced by the Selig Company in General Film service include "A Social Climber" and "Rescuing Uncle." "A Social Climber," according to the Selig Company is a noteworthy drama, conveying the lesson that the love of a good man is worth more than a title of nobility. "Rescuing Uncle" is another of the Selig comedy series and is said to be replete with laughter. The Selig Company states that the series of one-reel comedies released in General Film service has evidently filled a long-felt want and that exhibitors are complimenting the character of these comedies.

"SKINNER'S BUBBLE."
(Essanay.)

KATHLEEN CLIFFORD.
(Balboa.)

NEW STRAND SETTING

The management of the Strand Theater in their desire to provide a dignified stage setting, and considering the acknowledged advancement of the art of the motion picture merits, commissioned Messrs. Gates and Morange, some months ago, to design one based on the best traditions of architecture and decoration.

The raising of the curtain discloses a domed interior, of a festival Romanesque design, rich in the harmonious color of the East. If a throne was placed on the dais, provided for the leader of the orchestra, it would form a regal setting for the Emperor Justinian and his court of Byzantium.

NOVEL ADMISSION

Two Potatoes or an Onion—to See Anita Stewart

DULUTH, MINN. (*Special*).—"Two potatoes or an onion, or else—no Anita!" Such was the ultimatum delivered by the press to the children of Duluth recently. Anita Stewart appeared at the Zelda Theater the week of April 15 in her latest and greatest success, "The Girl Philippa." Through an arrangement between the Duluth *News-Tribune* and the theater management, two special performances were given Saturday morning, April 21, for the youngsters of the city. Taking into consideration the exigencies of these times of high prices they decided to combine a novel way of pleasing the kiddies and a simple means of helping the cause of charity.

Ergo: Admission for these two morning performances was limited to vegetagies. No money was accepted under any circumstances—but whoever could produce the wealth of two potatoes or one onion was admitted gladly to the show. The proceeds, in this case the veritable mountain of welcome vegetagies, were turned over intact to the Associated Charities of the city for distribution among the poor.

The great success of this experiment might have been expected from the equal success of the last affair of this nature, entered into by the newspaper and the management of the Rex Theater, by which 1,200 youngsters of Duluth were allowed to see "The Eagle's Wings" free.

The greatest enthusiasm was evinced and the boys were fired with patriotism and the desire to help their country.

WILDA HARSH.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
The Valentine Girl, Marguerite Clark, April 23.
Heart's Desire, Marie Doro, April 30.
Her Better Self, Pauline Frederick, May 21.

LASKY
The Girl at Home, Vivian Martin, Jack Pickford, April 26.
Sacrifice, Marguerite Illington, May 5.
The Primrose Ring, Mae Murray, May 7.
The Silent Partner, Blanche Sweet, Thos. Meighan, May 10.
The Undying Flame, Madame Petrova, May 24.
Freckles, Louise Huff and Jack Pickford, May 28.
Unconquered, Fannie Ward, May 31.

PALLAS
The Lonesome Chap, House Peters, Louise Huff, April 16.

MOROSCO
The Marcellini Millions, George Beban, May 14.
The Highway of Hope, Kathlyn Williams, House Peters, May 17.

PATHE GOLD ROOSTER
THANHOUSER
When Love Was Blind, Florence La Badie, April 15.

ASTRA
May Blossom, Pearl White, Hal Forde, May 8.
The Hunting of the Hawk, William Courtney, Marguerite Snow, April 22.

GREATER VITAGRAPH
The Hawk, Earl Williams, April 23.
Her Secret, Alice Joyce, Harry Morey, April 30.
The Captain of the Grey Horse Troop, Antonio Moreno, Marc MacDermott, May 7.
The Sixteenth Wife? Peggy Hyland, Marc MacDermott, May 14.
Rebellion, Anita Stewart, May 21.

BLUEBIRD
The Girl in the Checkered Coat, Dorothy Phillips, April 23.
The Clock, Franklyn Farnum, April 30.
Little Miss Nobody, Violet Mersereau, May 7.
Treason, Allen Holubar, Joseph Girard, May 14.
The Flashlight Girl, Dorothy Phillips, May 21.
Southern Justice, Myrtle Gonzales, May 28.

BRADY-WORLD
Forget-Me-Not, Kitty Gordon, April 16.
Darkest Russia, Alice Brady, April 30.
Mothers of France, Sarah Bernhardt, May 7.
Moral Courage, Muriel Ostriche, Arthur Ashley, May 14.
Yankee Pluck, Ethel Clayton, Montague Love, May 21.
Maternity, Alice Brady, May 28.

TRIANGLE

FINE ARTS
An Old Fashioned Young Man, B. Harron, April 15.
Cheerful Givers, Bessie Love, April 22.
Hands Up, Wilfred Lucas, April 29.

KAY-BEE
Paddy O'Hara, W. Desmond, April 15.
The Desert Man, W. S. Hart, April 22.
The Pinch Hitters, Charles Ray, April 29.
The Snarl, Bessie Barriscale, May 6.

K. E. S. E.
EDISON
The Builder of Castles, Marc MacDermott, Miriam Nesbitt April 16.
The Tell-Tale Step, Shirley Mason, May 28.

ESSANAY
Skinner's Bubble, Bryant Washburn, Hazel Daly, April 23.
Skinner's Big Idea, Bryant Washburn, May 7.
The Door of Dread, Nell Craig, May 21.

SELIG
The Faith of Nancy, Bessie Eyton, April 30.
The Mystery of No. 47, Ralph Herts, May 14.

METRO

ROLFE
The Millionaire's Double, Lionel Barrymore, April 30.
The Bells of the Season, Emmy Wehlen, May 13.
The Beautiful Lie, Frances Nelson, May 27.

YORKE
The Secret Spring, Harold Lockwood, May Allison, May 6.

COLUMBIA
God's Law and Man's, Viola Dana, April 23.

POPULAR
The Waiting Soul, Mme. Petrova, April 2.
To the Death, Mme. Petrova, May 20.

UNIVERSAL

The Flower of Doom, M. K. Wilson, Gypsy Hart, April 16.
The Hero of the Hour, Jack Mulhall, April 23.
Eternal Love, Douglas Gerrard, Ruth Clifford, May 7.

MUTUAL

Environment, Mary Miles Minter, April 16.
The Wild Cat, Jackie Saunders, April 23.
The Debt, Marjorie Rambeau, Whose Wife? Gail Kane, April 30.

ART DRAMAS, INC.

APOLLO
The Law That Failed, Alma Hanlon, Ed. Ellis, April 2.
The Great Bradley Mystery, Alma Hanlon, April 16.

U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers, May 7.

ERBOGRAPH
The Inevitable, Anne Q. Nilsson, April 16.
Little Miss Fortune.

VAN DYKE
One Woman's Ordeal, Jean Sothern, April 30.

SELZNICK

The Easiest Way, Clara Kimball Young, March.
The Law of Compensation, Norma Talmadge, April.

FOX

Her Temptation, Gladys Brockwell, April 9.
The Derelict, Stuart Holmes, April 16.
She, Valeska Suratt, April 23.
A Small Town Girl, June Caprice, April 30.

ARTCRAFT

Broadway Jones, Com. Dr. Geo. M. Cohan.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Caine.

CARDINAL

Joan, the Woman, Geraldine Farrar.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

FRIEDMAN

A Mormon Maid, Mae Murray.

D. W. GRIFFITH

Intolerance.

JAXON

Strife, George LeGuere.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis.

B. S. MOSS

The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

SELIG SPECIAL

Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

SHERMAN ELLIOTT

The Crisis.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard Margarita Fischer.
Hell Morgan's Girl.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin.

SERIALS

PATHE
Patria (15th), For the Flag, Mrs. Vernon Castle, April 22.
Mystery of the Double Cross (16th), The Dead Come Back Wm. Courtenay, Marguerite Snow, April 22.

KALEM
The American Girl (10th), The Secret of Lost Valley.
A Daughter of the Daring (8th), The Munition Plot.

METRO
Great Secret (16th), The Crafty Hand, Francis X Bushman, Beverly Bayne.

ADVERTISERS' GOOD WORK

Association Helped Greatly in "Wake Up America" Day

The work of the Associated Motion Picture Advertisers in preparing for the "Wake Up America" Day in co-operation with the Mayor's Committee, won such unlimited and enthusiastic approval from that committee that they virtually insisted that the Associated Motion Picture Advertisers occupy immediately an office on the same floor with them. Their only stipulation is that the A. M. P. A. holds itself in readiness to plan and execute any publicity and advertising campaign which they have in mind.

For its part the Association has placed at the disposal of the Mayor's Committee all of the material which it has originated and put in shape so far, including posters, slides, moving picture leader and trailer, stock advertisements in proof and mat form, and the plans for the several patriotic features which it has in mind.

So many of the Associated Motion Picture Advertisers were in Albany on Thursday that the secretary postponed the regular meeting of the Association until Friday, when a mass of accumulated routine business was attended to.

BIG PAPER ORDER

Williamson Brothers have contracted with the Greenwich Lithographing Company for an extra large edition of paper for their third picture, "The Submarine Eye." This was done to enable them to secure paper in five colors at a six cent price, so that exhibitors can purchase these posters at cost.

Worthy Butts, who negotiated the deal for the Greenwich Company, after seeing a private run of "The Submarine Eye," declared it the best money maker he had ever seen, and to back up his judgment, increased the paper order to sixteen thousand dollars on his own responsibility.

Therefore, "The Submarine Eye" will go forth into the world on May 6 with sixteen thousand dollars worth of paper back of it, ranging in size from half-sheet window cards to twenty-four sheet stands.

FOUR MORE FRENCH PHOTOPLAYS FOR WORLD

Produced by Director of "Mothers of France"

Four more French photoplays produced by Louis Mercanton, director of the Sarah Bernhardt success, "Mothers of France," have already been delivered to World-Pictures Brady-Made, and exhibitors using the World program will have first call upon the series with no advance upon regular prices.

With the exception of Mme. Bernhardt herself, these four plays were acted by practically the same players as those who gave such perfection of team-work to the performance of "Mothers of France." At the head of these gifted artists is Albert Signer, whose portraiture of the schoolmaster in the Bernhardt photoplay stood out with quite extraordinary vividness.

The stars of the four new photodramas are Susan Grandaise and Regina Badet, both of whom will come to America shortly to act for World-Pictures under the direction of William A. Brady as a part of the interchange plan by which several of the World stars will also be sent to Europe at the close of the war to make pictures there, directed by Mr. Mercanton.

These two stars are regarded as the foremost screen actresses in the old world where Mlle. Grandaise is called "the sweetest girl in Europe" and Mlle. Badet is termed "the vampire of France." Both are exceptionally beautiful examples of widely different types.

The plays of this series are "Atonement," featuring Regina Badet and Albert Signer, to be published May 28; "A Naked Soul," featuring Susan Grandaise, June 11; "The Golden Lotus," featuring Regina Badet, June 25; and "When True Love Dawns," featuring Susan Grandaise, Albert Signer and an all-star cast, July 16.

ACTIVITIES IN THE STUDIOS OF LASKY CO.

New Blanche Sweet Picture—"Freckles" Under Way

These are busy days in the studio of the Jesse L. Lasky company, where a number of important features are under way.

"The Silent Partner," a story of big business, directed for the Jesse L. Lasky Feature Play company by Marshall Neilan, is to be released by Paramount on May 24, with Blanche Sweet in the stellar role. It is a story which will be of universal interest because it teaches a lesson of loyalty and devotion in the common every-day walks of life.

Blanche Sweet is Jane Colby. Thomas Meighan, who has done such excellent work opposite Pauline Frederick, plays the role of Boyle, while other members of the cast are George Hebert, Ernest Joy, Mabel Van Buren, Florence Smythe, and Mayme Kelso.

Work has begun upon the adaptation of Gene Stratton Porter's tremendously popular novel and play, "Freckles," which is to be released by Paramount on May 28 with Louise Huff and Jack Pickford in the stellar roles. There has not been a stellar combination formed for a long time which has proven as popular as have these two youthful co-stars.

The Lasky-Paramount adaptation of Ruth Sawyer's delightful story, "The Primrose Ring," in which Mae Murray is starred, has given Director Robert Leonard an excellent opportunity in devising weird and fantastic scenes. During the course of the story Miss Murray, in the role of a nurse in a children's hospital, tells a number of fairy stories to her little patients in the hope of diverting their minds from their pain.

These stories are enacted before the camera as part of the production, and it is in the handling of these scenes that Mr. Leonard and his cameraman, Charles Rosher, have found an outlet for their genius.

PATHE STARS WILL BE IDENTIFIED WITH PROGRAM

Value of Continuity in Advertising Is Recognized

"The engagement of Mrs. Vernon Castle at a very high salary illustrates our recognition of the value of continuity in advertising," said J. A. Berst, vice-president and general manager of Pathe exchange, when asked if the securing of Mrs. Castle meant further notable acquisitions to Pathe's staff of stars. "During the past year I have entirely changed our policy regarding Gold Rooster plays. We will have no more stars hired for one picture. I realize that the exhibitor, to get the maximum attendance at his theater, must benefit not only by his current advertising but by that which he has done in the past.

"Hereafter our stars will be identified with the Pathe program alone. They will not work in one picture for us today, in another for a competitor tomorrow, and in a play on the stage the day after."

EDITORIAL OBSERVATIONS

By ADAM HULL SHIRK

"These long drawn-out, tedious, long-winded, aimless drooling plays that drowse through the evening must go. The public will soon get tired of sitting out the story to find that nothing happened."—Mack Sennett.

IN a recent issue of the Keystone weekly bearing his name, Mack Sennett publishes a lengthy and spirited article which seems to contain more than a modicum of truth and which registers a warning accompanied by prophetic utterances that, if they are to be regarded seriously, must have something of a bombshell effect upon those who complacently imagine that everything is all right and will continue to be so indefinitely. The quotation printed in italics above is virtually the keynote to Mr. Sennett's article and while we do not sense the danger said to be impending as keenly as the writer, we must admit that it gives us something to think about.

It's a fact that there are a lot of pictures on the market these days that are not up to standard. They are long-winded, much-ado-about-nothing pictures. The plots are superficial and they lack "pep" and punch and vitality and all the rest of the characteristics that make pictures worth while.

And sometimes they are branded with the names of some of the best producers. Now, it isn't because there is a real lack of material; it isn't because of a real lack of anything but good judgment. But folks will get in a rut. And we are all more or less inclined to imitate—particularly whatever is successful or popular. And then we lose originality.

What the pictures, a lot of them, need nowadays is something in their interiors besides sawdust.

If a story isn't big enough for five reels and is padded out to meet the necessary footage, the result will be like soup that hasn't enough stock.

The producers have got to get down to bedrock and take stock (no pun intended). They have got to forget a lot of old things and learn a lot of new things. Among the things they must forget is that big names of writers, stars or directors do not necessarily mean big pictures. If the story is there—well and good. Then, perhaps, the bigger the star and the director, the better. But without the story—well, there will not be any picture worth spending an hour and fifteen minutes or more in viewing.

No one can be an infallible judge. The best producers will turn out bad pictures once in a while and the worst ones will sometimes produce a good film. But there have been too many pictures of the kind that are simply mediocre—well produced, directed, acted, photographed and so on—but so shallow, so lacking in backbone, so weak-kneed, trivial—that they simply pall.

We do not mean to be pessimistic about it. We do not believe that anything very bad is going to happen to the film business—but we do think that a jolt is due shortly—a jolt that will awaken those who have stagnated. Then there is certain to be a general house cleaning. Meantime, we advise that producers instruct staff writers to stop imitating themselves and others; scenario editors to cease accepting scripts which must be padded and bolstered up and fed on pap to make a five-reel feature.

Let's put some real "pep" into the pictures. Let's get away from sickly problem plays which are invariably obvious. And don't let's grow maudlin over our "heart dramas."

Let's think it over!

WHILE a good many weeks will elapse before the National Convention and Exposition of the Motion Picture Exhibitors' League of America opens at Chicago, it is none too soon to begin laying plans for not only attendance, but active participation in the event, as well.

There is every indication that the gathering July 14 to 22 will be the largest of its kind ever assembled in the history of the industry.

The National Association of the Motion Picture Industry will hold its convention in Chicago at the same time and this will result in bringing additional film people to the city during that week.

The necessity of organization is daily becoming more apparant, what with the efforts in nearly every State to force legislation inimical to the screen, and it is not only advisable, but imperative, that motion picture men band together and work—not merely talk—but work to defeat the attempts being made to retard the progress of the industry in this country.

THE MIRROR has consistently urged such co-operation and once again desires to impress on its readers who are interested even remotely in the films to become affiliated with the organizations, to bend their efforts to accomplishing results which will prove conclusively to those who devote their time to framing attacks on the business, that the great motion picture industry is here to stay, that it is growing stronger, more necessary, more beneficial to the public every day—and that its opponents may as well admit the truth now and cease their attempts to curtail its usefulness.

"Dissatisfied patrons rarely complain—They simply go somewhere else."—Paramount Progress.

THE motion picture business isn't very old, as things go in this busy world. To have been identified with it for twenty-one years is an exceptional record and it is with pleasure that the MIRROR calls attention to the fact that William N. Selig is today entitled to that disinction. There are many things that a record of his kind indicates—among them, that its possessor must be of unusual ability, characterized by a steadfastness of purpose and—perhaps more significant than anything else—a man whose business methods are fair, honorable and conscientious. Those who know Colonel Selig also know these things to be true concerning him and THE MIRROR feels in extending its hearty congratulations at this time, that it is echoing the words of all who have had dealings with one of the film industry's best-liked and most capable pioneers.

PARAMOUNT PROGRESS offers a "woman's number" which contains several highly interesting articles by members of the fair sex who are engaged in exhibiting or selling films. THE MIRROR has always believed that the exhibiting end of the business affords an exceptionally attractive field for women, and now with the war to consider, it may be that many more will be added to the growing list. The issue of the Paramount organ is deserving of the highest praise.

VITAGRAPH—V.L.S.E. has rounded out a second year and General Manager W. W. Irwin says that despite lessened footage the business was in excess of that of the preceding year. He believes this to be due to the service made possible through the control of the distributing agency by a single manufacturer, rendering the concern more sensitive to the needs of the exhibitor. In any event the increase is pronounced and this is the surest indication that those responsible for the methods pursued are on the right road.

BAN CERTAIN WAR FILMS

The Federal ban on films calculated to discourage enlistments by portraying army life in a bad light, has been applied by Commissioner of Licenses Bell in New York to several pictures. In Philadelphia, the U. S. Attorney General, Thomas W. Gregory, has also issued orders against exhibiting certain films of this character.

FROHMAN FORCES TO MOVE ON MAY DAY

Will Have Offices in the Times Building Next Month

May first will be moving day for President William L. Sherrill and the executive staff and general offices of The Frohman Amusement Corporation. On the aforesaid date, the Frohman Corporation will bid good-by to the offices at 18 East 41st Street, which has housed that organization for more than the past three years, and will set itself forth in a spacious suite covering the entire northern part of the third floor of the Times Building.

President Sherrill's private sanctum commands a pleasing view of Broadway to the North, that part of the famous canyon of the Great White Way about which was written the latest Frohman success, "God's Man."

To the right of Mr. Sherrill's office and overlooking the Rialto Theater, the scene of the two Frohman triumphant showings of "The Witching Hour" and again "God's Man," will be the private office of Joe Farnham. To Farnham's right will come the domain of Secretary Joe Schwartz and to the right again and commanding another angle of vision of Broadway, are arranged the general business offices, bookkeeping and stenographic departments of the Frohman organization, completing the balance of the suite of both the Broadway and Seventh Avenue frontage are arranged the offices of directors, studio manager, technical director, scenario department, publicity, advertising and service department.

The Frohman studio will remain at 140 Amity Street, Flushing, wherein there will be maintained the offices of the casting director, etc.

Under the supervision of Technical Director Kathe, the new Frohman offices have been especially decorated in harmonious color schemes.

NEW IDEA IN RELEASING JAXON COMEDIES

No Specified Time Need Be Contracted for by Exchanges

Jaxon Film Corporation has adopted a radical departure from conventional methods of film distribution in releasing the single-reel "Pokes and Jabs" comedies which feature Bob Burns and Walter Stull. The Jaxon company announced to the exchanges that are to handle the pictures that the distributors would not be required to contract for the territorial rights to the pictures for any specified length of time, but that they would be at liberty to discontinue handling them at any time they did not prove entirely satisfactory. Under this arrangement the exchange purchases as many prints as are required for the territory served by that office. The Jaxon company is bound to continue to sell the pictures as long as the exchange abides by the terms of sale and the restrictions regarding territory. The producer also agrees to secure for the exchange territorial protection in its district.

In the cast of "Little Miss Fortune," the Erbograph-Art Drama featuring Marian Swayne, are Bradley Barker, Hugh Thompson, Anna Day Perry, Lucille Dorrington, and Charles MacDonald, all of whom have distinguished themselves in many features. Joseph Levering is the director.

Stella Adams (Mrs. James Whittendale), who has been associated with the Nestor Comedy company and Christie Film comedies in Los Angeles for the past seven years, left that city on April 21 to join her husband in Chicago, who has been doing the press work for the William Faversham's all-star combination in Shaw's "Getting Married."

MOLLIE KING,
Star of "Mystery of Double Cross"—Pathe.

PARALTA PLANS EXPLAINED

Carl Anderson Details Idea to Exhibitors

Carl Anderson, president of Paralta Plays, Inc., and General Manager Nat Brown, will meet several prominent Southern and Western States rights men at the offices of the Paralta Corporation in the Godfrey Building on Thursday, April 26, to discuss the application of the Paralta plan to territories in which they are interested.

The proposition of the Paralta Corporation is greatly interesting State rights men and exhibitors throughout the country, and hundreds of managers are writing for details in reference to the Paralta plan and Paralta releases.

A meeting was held in the offices of the Paralta Corporation Thursday, April 19, at which several local exhibitors were present. The Paralta plan was outlined to them in full detail by Mr. Anderson.

In his remarks Mr. Anderson repeatedly emphasized the fact that the worst enemy of the moving picture industry today is waste and extravagance. In the former may be included indifferent production. In any organization this waste and extravagance means just the difference between profit and loss.

Mr. Anderson emphasized his belief that a method had been found which, if followed, would put the moving picture business of the country on its feet because its direct influence was to steady and support the actual backbone of the business—the exhibitor.

GAIL KANE PICTURE

"Whose Wife?" Is Mutual Release, April 30

"Whose Wife?" a story by Cecil Henry Bullivent, chosen as the first vehicle for Gail Kane as a Mutual-American star, will be released April 30. It is in five reels.

Gail Kane's reputation and popularity as both a stage and screen star should be capitalized by the exhibitor.

May 1 brings the "Mutual Tours Around the World."

On May 2 comes "Mutual Weekly," and also the fourth Strand comedy featuring Billy Rhodes and entitled "Kleptomaniacs."

"Jerry's Trial" is the Cub comedy, with George Ovey, which is scheduled for May 3.

On this date also comes "Reel Life," which this week is made up of the following subjects: "Our Patriotic Maidens," "Restoring an Old Mission," "Getting Rid of the Snow," "Isas Tribe of British Somaliland," and "The Queerest Newspaper."

Friday, May 5, brings the seventh story of the "Jimmie Dale, Alias the Grey Seal," entitled "Devil's Work."

"Bucking the Tiger" is the Vogue contribution for May 5. Ben Turpin is featured in this laughmaker and is assisted by Ed Laurie, Lillian Hamilton, Art Currier, and Marie Templeton.

"Gladys' Day Dream," released April 30, is the first of three bi-weekly comedies in which Marie Cahill will be starred. The people who see the first one will want to see them all.

"A Race for Fortune" is the fourth chapter of the latest Helen Holmes serial, "The Railroad Raiders," which will come to the screen on April 30.

PEGGY HYLAND RESIGNS

Peggy Hyland, the captivating little English screen actress, has severed her connection with Greater Vitagraph, for whom she has appeared in several productions, both as star and in the supporting cast. Miss Hyland expressed a desire to be allowed to terminate her contract, and, after making her explanation as to the reason for her action Commodore J. Stuart Blackton, director-general of Greater Vitagraph, agreed to the abrogation of the contract.

When severing her connection with the company Miss Hyland failed to make known her plans for the future.

"HALF BACK," APRIL 30

April 30 will see the first program of the Edison Conquest Pictures released through Forum Films, Inc. The dramatic feature—three-fifths of the entire lock-reel program—is "The Half Back," which as the title indicates, is a story of the gridiron. Paul H. Sloane made the scenario from Ralph Henry Barbour's widely read book of the same title. Benjamin Tourbett directed the production, and the photography was done by Frederick Brace.

ALL STAR SERIAL CAST

"The Neglected Wife," Pathe's next serial, based on Mabel Herbert Urner's famous stories, "The Journal of a Neglected Wife" and "The Woman Alone," is announced for release May 13, with Ruth Roland, remembered for her splendid work in "Who Pays?" and "The Red Circle," and an all-star cast, including Roland Bottomley, the celebrated English actor, associated on the stage with the beloved Ellen Terry.

TO WRITE SCENARIOS

Guy McConnell, the well known magazine writer and author of "Pearl of the Army," Pathe's successful preparedness serial, the first to be released, has been selected to write the stories and the scenarios to be filmed and released on behalf of the International Child Welfare League, Inc., of which Mrs. Mary Austin is president.

Week of April 23rd

MARGUERITE CLARK

whose piquant charm and marvelous interpretation of fanciful roles has delighted and captivated half the world, appears—supported by a strong cast of well-known players—in

"The Valentine Girl"

This superb Famous Players production of a story of the courage and resourcefulness of a child whose "gambler" father does not want her, has the pathos and charm of "Snow White," the quaint humor of "Still Waters," the comedy of "Molly Make Believe" and Miss George Washington," and the appeal of "The Prince and the Pauper."

Paramount Pictures

Each one distinctly different

VIVIAN MARTIN *supported by* JACK PICKFORD

make a charming stellar combination and their large individual followings combined will give this picture tremendous "drawing power." The Lasky production of

"The Girl at Home"

is the story of youthful folly and the saving faith and trust of a girl. It is a rare combination of comedy and drama with now and then a bit of pathos, which will long be remembered.

Written by George Middleton,
Adapted by Beulah Marie Dix,

it shows the care of selection and the result of securing the services of the famous novelists and playwrights at various studios where Paramount Pictures are produced.

Paramount Pictures Corporation

FOUR EIGHTY FIVE FIFTH AVENUE at FORTY FIRST ST.

NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres., Jesse L. Lasky, Vice-Pres., Cecil B. DeMille, Dir. Gen.

TO THE TRADE

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RALPH W. (Pioneer INCE Photoplay Producer)

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OPEN MARKET

MAY 14

POKES & JABS

The FILMS REVIEWED

"THE BAR SINISTER"

Nine-Part Drama by Anthony P. Kelly. Produced and Staged by Edgar Lewis. Photographed by E. C. Earle. Featuring Mitchell Lewis and Hedda Nova. For State Rights.

Ben Swift	Mitchell Lewis
Belle	Hedda Nova
Page Warren	Victor Sutherland
Lindy	Florence St. Leonard
Buck Moe	Jules Cowles
Fox	James Harvey
Luke Waller	George Dangerfield
Moe Benson	Ray Chamberlain
Sam Davis	William Anderson
Colonel Pendleton	W. A. Williams
Uncle Jimmy	W. J. Gross

"The Bar Sinister" is one of the biggest photoplays of the season, capably written, beautifully produced, acted with exceptional art, and splendidly photographed and tinted. It tells a big story in a big way and with less circumlocution than is usually evident in a picture of this length. The direction is of the intelligent kind.

"THE BAR SINISTER."
Mitchell Lewis and Hedda Nova in Edgar Lewis Production.

The theme deals with the barrier of races, and puts forward the undeniable claim that the color of a man makes no difference spiritually; that while social conditions and, perhaps, even the will of the Creator himself render it inadvisable to break through the barrier, after all, whether a man be red, white, or black, his soul may be white—or black.

In the beginning the plot is set by the cruelty of a Southern plantation owner, who so incurs the hatred of a negress that she steals his child and he is led to believe that the little girl has been drowned. She is raised in a distant part of the South to believe herself colored. She is beloved by Ben Swift, a half-breed Indian and black, with a heart of gold. But the instinctive belief that she is not like the others holds her aloof from marriage. She meets secretly Page Warren, son of the owner of a turpentine still, who is there to detect a thieving superintendent. She keeps her secret from Page because she loves him. But in the end a culmination of circumstances leads to a fight between young Warren and a colored bully who is masquerading as a revivalist. Belle, as the girl is known, learns from her supposed "mammy" on her deathbed who and what she really is, and Warren, whom she has saved from bleeding to death on the road after the fight, remembering a scar on the arm of the lost child of the planter, who was his father's friend, proves to his own satisfaction that Belle is really white and worthy of his love—he being one of the bitterest "negro haters."

The most touching and most powerful moments are those wherein Ben Swift learns that Belle loves the white man, and his sacrifice, renunciation of his revenge against the interloper, and final death in his defense are distinctly moving.

Mitchell Lewis added to his triumph in "The Barrier" by his work as Ben Swift. He is a splendid figure of a man, with power in every gesture and in every lineament of his rugged face.

Hedda Nova made much of the role of Belle, combining grace with a sort of abandon and a wholly feminine charm.

Page Warren was well acted by Victor Sutherland, and the entire support was above the average. The fight between Moe—played by Jules Cowles—and Warren was exceedingly realistic. The musical score was particularly good, being largely composed of Southern melodies.

This is a picture with so much of human interest, so big a theme, that exhibitors may depend upon its drawing under any and all conditions. A. H. S.

"LITTLE MISS NOBODY"

Five-Part Drama by Alfred Solman and Robert F. Rodin. Featuring Violet Mersereau. Produced by Bluebird Under the Direction of Harry Millarde.

Bonnie	Violet Mersereau
Elinor Grenville	Clara Beyers
Charlotte Wharton	Helen Lindroth
Arthur Wharton	Sidney Mason
George Grenville	Dean Raymond
"Bull" Dorgan	John Mackin
Joe Gaskell	James O'Neill
Doctor Morley	Willis Baker
Billy Hamilton	Robert Cummings

In Joe Gaskell's "Half Way House."

"Little Miss Nobody" is the story of a charming little barbarian who has been allowed to grow up as an ignorant young slavey in the wilds of a rough lumber camp. She becomes violently attached to a young city chap who protects her from the abuse of her foster-father and when her hero isolates himself in a secluded cabin to forget an affair with a married woman, Bonnie seeks him out and insists on staying to console him. Because her perfectly innocent conduct has compromised her in the eyes of the world, the hero agrees to marry her, although his heart is still with his old love. The unscrupulous methods of that lady, combined with the winsome personality of his little bride affect a change of heart and the play ends happily amid the scenes of their first meeting in the lumber camp.

Violet Mersereau was far more convincing as the uncivilized, warm-hearted little waif than as the bride in a city home after she has been veneered by society. Sidney Mason was a somewhat negative hero. The types in the lumber camp were well chosen and added to the effect of the North Woods setting which was excellently carried out by the snow scenes in the forest.

While this story is trite and full of old situations, it nevertheless provides an effective character role for Violet Mersereau, who makes the most of the comedy touches in situations which are perfectly adapted to her type. A. G. S.

"THE WARFARE OF THE FLESH"

Six-Part Drama Directed and Produced for the State Rights Market by Edward Warren.

Frank Gregory	Harry Benham
Mrs. Gregory	Charlotte Ives
George Harmon	Sheldon Lewis
Henry Goode	Walter Hampden
John Evil	Theo. Freibus
Agnes Sin	Marie Shotwell

The eternal conflict between good and evil, between the flesh and the spirit, is set forth graphically in "The Warfare of the Flesh," which had a trade showing at the Broadway Theater last week and which will be released as a State Rights feature by the producer, Edward Warren.

SCENE FROM "WARFARE OF THE FLESH"
Edw. Warren Productions

In a particularly well-conceived prologue, followed by a strong modern story, the casting of the two figures, representing evil and sin, out of heaven is depicted, together with the familiar episode in the Garden of Eden, when Adam and Eve, tempted by these twin conspirators against good, fall from grace and are condemned for their disobedience. The world moves on and the stoning of the Magdalene is presented, together with the interference in the procedure by Jesus and his forgiveness of the woman in those unforgettable words—"neither do I condemn thee—go and sin no more!"

(Continued on page 30)

WHAT THE CRITICS SAY OF

Edgar Lewis'

Production of

THE BAR SINISTER

A photoplay of the South by Anthony P. Kelly

MISS HOSTETTER **Billboard**	It throbs with the sincerity of Edgar Lewis's earnestness. It glistens with the brilliancy of his insight.
G. F. GRAVES **Motography**	Edgar Lewis's "The Bar Sinister" is superb; a worthy addition to his long line of successes.
ADAM H. SHIRK **Dramatic Mirror**	"The Bar Sinister" is one of the biggest pictures of the season. The exhibitors may depend upon its drawing under any and all conditions.
ERNEST C. WHITTON **N. Y. Clipper**	The picture easily takes rank among the great photo features of the day.
AGNES SMITH **Telegraph**	A directorial triumph.
TOM KENNEDY **Trade Review**	Its masterful and vigorous direction and vivid story make "The Bar Sinister" a photo play distinctly above the average, and which, once viewed, will make the viewer want to see it the second time.
M. R. LOWENTHAL **New York Star**	"The Bar Sinister" helps to elevate the motion picture industry to a height and dignity new in its history. Superlative direction, extraordinary photography, and a human story have set a standard in "The Bar Sinister," which Edgar Lewis may hope to match, but not beat.
VARIETY	It is a feature that will have a tremendous drawing power.
ELAINE IVANS **Exhibitors Herald**	A remarkable picture, tense and appealing, with touches of humorous pathos and comedy. It leaves the onlooker with a pleasant sense of having seen life as it is.
HARRIET UNDERHILL **N. Y. Tribune**	"The Bar Sinister" is one of the best things that has ever been seen on the screen.
EDWARD WEITZEL **M. P. World**	Author and director are deserving of sincere congratulations. Mr. Kelly's story contains a strong human appeal and an unbroken list of expert characterizations. Mr. Lewis has transferred the scenario to the screen with a fine appreciation of its attractive possibilities and the result is well nigh flawless.
PETER MILNE **M. P. News**	Worthy in every respect of its multiple reelage. . . . Leaves one impressed by its bigness . . . cannot be judged by the reviewer's usual blind "the average." . . Superlatives are justified.
WID'S	One of the few big pictures of the year.

Mr. Lewis wishes to express appreciation of the musical setting to Messrs. F. O. Hanks and Sol. Levy

World Rights Sold to
FRANK G. HALL
NEWARK, N. J.

ABRAMS & WERNER
Distributors
Candler Building, NEW YORK

Pathé

Ruth Roland

star of "Who Pays?" and "The Red Circle" is a big box-office attraction. She is known and admired everywhere and has a very large following. She is the star of Pathé's latest money-getting serial

The Neglected Wife

Based on stories by Mabel Herbert Urner whose work for six years has been featured by leading newspapers all over the country.

Released May 13

Produced by Balboa

Booking now!

THE FILMS REVIEWED

(Continued from page 28)

The action of the main story is in the present day and concerns the narrow escape of Mrs. Gregory, whose husband, having lost his fortune, is injured in an accident. To save him she asks money for an operation from George Harmon, a rake, who has recently consummated a wager with Henry Goode to the effect that he, Harmon, can gain the favor of the first woman he meets.

Harmon offers to give Mrs. Gregory the money if she will submit to his caresses. In her horror she faints and during her period of insensibility, dreams that she goes with Harmon to a photoplay called "The Seventh Commandment," depicting the working out of the Mosaic law among heathens. She recovers and in terror and disgust throws the money at Harmon's feet and leaves. To her joy she finds that the Samaritan, Goode, has had the operation performed and that Gregory is saved. Harmon, overcome by his failure, pays his wager and changes his ways.

Walter Hampden in the role of the Christ and later as Goode, gives a highly spiritual portrayal, while Charlotte Ives is both beautiful and artistic as Mrs. Gregory. Marie Shotwell makes a particularly effective figure of the embodiment of Sin while Theodore Friebus is as wicked as could be desired as John Evil. It is hardly necessary to say that Sheldon Lewis is powerful in his characterization of the unpleasant part of Harmon.

The picture shows quite conclusively that, in the warfare of the flesh, succumbing to the lure is certain to bring destruction and that only by being and doing good can man hope to attain eternal life, to say nothing of temporal happiness on earth. As a state rights proposition the film should prove a decidedly profitable investment. A. H. S.

"HINTON'S DOUBLE"

Five-Part Drama by Lloyd Lonergan Featuring Frederick Warde. Produced by Thanhouser Under the Direction of Ernest Warde. Released by Pathe.

Joshua Stephens	Frederick Warde
His Widowed Mother	Kathlyn Adams
John Evart Hinton	Frederick Warde
Little Marie	Elden Seutart
Detective Clancy	Wayne Arey

"Hinton's Double" gives Frederick Warde a chance to appear as a scheming, unscrupulous old crook as well as a benevolent, self sacrificing grandfather. In both roles he makes all the subtle distinction between the two characters stand out in a very interesting study of double exposure. The two men who are so identical in appearance and different in character are John Hinton, a ruthless charlatan who robs widows and orphans, and Joshua Stephens, a kindly and faithful old clerk who is the sole support of his widowed daughter and her child. Misfortune falls on the old man and he loses his job at the same time that Hinton is convicted of fraud and sentenced to a prison term. When the two men come face to face in front of Hinton's house the old crook sees in the extraordinary resemblance a chance to escape the penalty for his sins; he proposes to give Joshua a large monthly sum for the support of his daughter if he will take his place at the penitentiary. Joshua consents and begins his prison term, but is released because of an act of bravery, only to find that the crook has played him false and that his daughter has been destitute through all his years of sacrifice. Here begins a long pursuit of the villain, Hinton, who is finally run to earth and the family restored to peace and happiness. A suggested romance between Joshua's daughter and the detective who unravels the mystery supplies the love interest.

Kathlyn Adams was pretty and helpless as the widowed daughter, and little Elden Seutart was appealing and natural as the grandchild. The double exposure photography is remarkably clear and realistic.

This is an unusual and picturesque combination of roles for Frederick Warde, which will be sure to interest the admirers of this veteran actor. A. G. S.

"THE HAWK"

Five-Part Drama by Garfield Thompson. Directed by Paul Scardon, starring Earle Williams, and Produced by Vitagraph for Release April 23 by V-L-S-E.

Count George De Dazetta	Earle Williams
Marian, his wife	Ethel Gray Terry
Rene De Tierrache	Denton Vane
Mme. De Tierrache	Julia Swayne Gordon
Marquis De Sardaloup	Mario Majeroni
Jeannine Duperre	Katherine Lewis

The absence of the dialogue, except for a few sub-titles, and the lack of action render "The Hawk" less stimulating than it might otherwise be, but it is nevertheless a picture affording rather more of a psychological problem than the average film. It gives Earle Williams a picturesque role as the gambler who loves his wife sincerely though he is not above using her as a "jackal" in his escapades at the tables.

Another man comes into her life, and when he learns the truth and denounces her as a thief she renounces her husband, who leaves her "to her fate." Entreated to return and give her a divorce, she takes pity on his condition, his evident degeneration, and, telling the other man that it is the woman "he created" by his love, who is strong enough to make the sacrifice, goes back to her husband.

Ethel Gray Terry did her best with the role, which was a difficult one to sustain. Her charm of manner is irresistible and she added much to the picture's quality. Denton Vane as the other man was excellent. The support was adequate. Earle Williams gave a polished performance, but had not the opportunity for acting that his talents in that direction deserve.

"THE HAWK."

Earle Williams and Ethel Gray Terry in Vitagraph Picture.

The settings were nearly all interiors and of average quality. The director has evidently adhered to the play with considerable fidelity, depending on the subtitles to "get over" the subtle points, which they do not always succeed in doing.

The popularity of Earle Williams will insure the success of this picture in spite of its slowness, and he should be the feature of all advertising. A. H. S.

"HANDS UP"

Five-Part Drama by Al. Jennings, Featuring Wilfred Lucas. Produced by Triangle-Fine Arts, Under the Direction of Tod Browning.

John Houston, President C. B. & R. R. R.	Wilfred Lucas
Marjorie Houston, his daughter	Colleen Moore
Dan Tracy, bandit leader	Monte Blue
Elinor Craig, Houston's fiancee	Beatrice Van
Rosanna	Rhea Haynes
Tim Farley	Bert Woodruff
Mrs. Farley	Kate Toncray

Al. Jennings, as further proof of his reform, has acquired the gentle art of scenario writing and the result is a thrilling little play built around the character of a railroad president who believes that he has found his long lost son in the person of a young outlaw. The story opens with a dramatic train robbery, in which the young bandit holds up the president's daughter and sentimentally exchanges rings with her although not permitting this interlude to interfere with his business of robbing. Later he falls in love with the girl but when he approaches her father as a respectable citizen, the old gentleman recognizes him as a train bandit and also as the son who has been lost to him since babyhood. He saves the boy from the detectives who are on his trail and gives him a chance to lead an honest life, but the bandit responds by eloping with the daughter to a ranch house filled with his former associates. Here the frenzied father finds the girl, who has been saved from the bandit by his own gang and after the unruly boy has been shot by a jealous woman, it is disclosed that the dead man was not the son of the bank president after all.

Wilfred Lucas makes an excellent "captain of finance" and reverts naturally to the days where he was accustomed to take the law into his own hands. Monte Blue plays the part of the bandit without any suggestion of staginess and gives the character a boyish quality which inspires sympathy in spite of his lawlessness. Colleen Moore made the character of the ingenue rather too childish for an ingenue of any age, however tender. The railroad scenes were dramatically staged and directed.

The name of Al. Jennings as author of a train robbery photoplay adds a piquant touch to this interesting little drama and has decided advertising value. A. G. S.

"PATRIA"

EPISODE 15.

"For the Flag."

Patria Channing	Mrs. Vernon Castle
Donald Parr	Milton Sills
Baron Huroki	Warner Oland

Baron Huroki plans a night attack on Patria's line of intrenchments, in which he hopes to surprise her troops. The Japan-

(Continued on page 32)

To the
EXHIBITORS
and the
GENERAL
PUBLIC

IT is readily apparent to the most casual observer that the successful pioneer in any field attracts a horde of followers. ¶ This has proven true in the case of the Thomas H. Ince Triangle Productions. ¶ I have striven to make the name INCE a by-word for the highest attainable in photo-drama, and in this connection I wish to emphatically state and impress on the minds of all concerned that any photo-dramas bearing the name of Ince Productions Inc., are NOT in any manner or form to be connected with the Thomas H. Ince Triangle — Triangle Ince — Ince Triangle Features, which are produced only by studios in California. ¶

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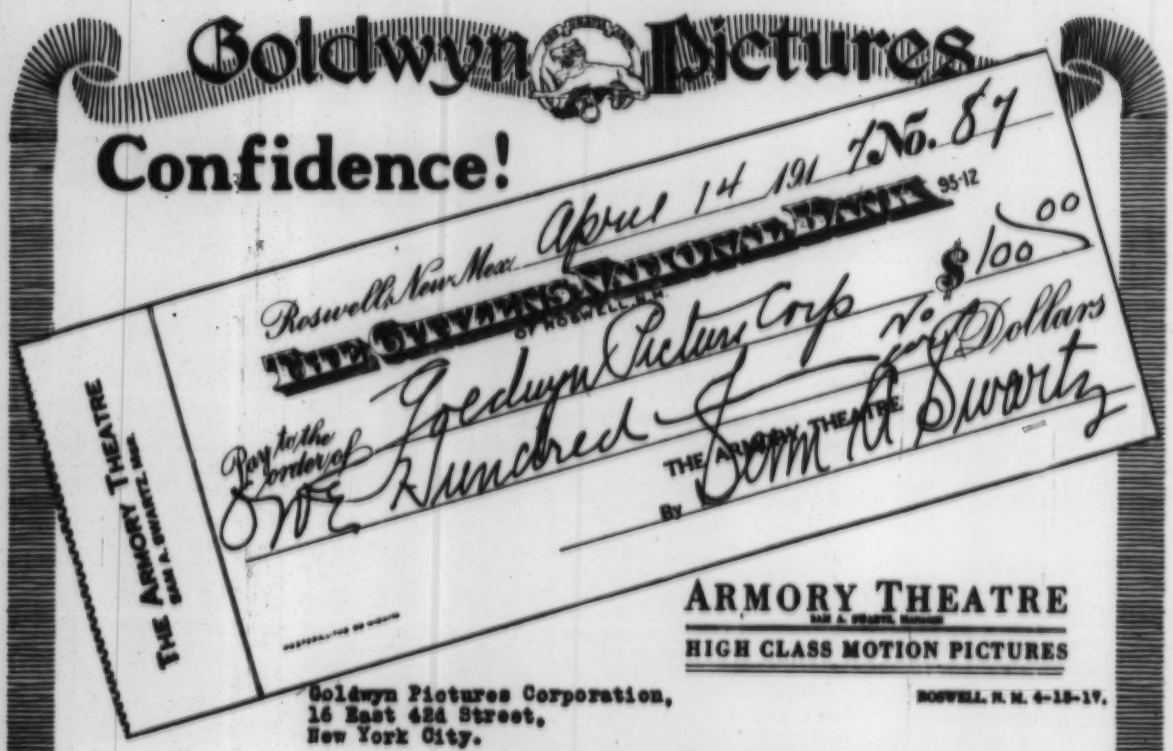
Ince-Triangle-Studios, Calif.

Goldwyn Pictures

Confidence!



ARMORY THEATRE
SAM A. SWARTZ, Manager
HIGH CLASS MOTION PICTURES

ROSWELL, N. M. 4-13-17.

Goldwyn Pictures Corporation,
16 East 42d Street,
New York City.

Gentlemen: I just read in The Motion Picture News your method of releasing your subjects and wish to say that I assure you that you are going at it in the right way. I have watched your advs. in the trade journals and I can say without contradiction that your company promises to be the foremost in the ranks of the motion picture industry. And to show my utmost confidence in the GOLDWYN PICTURES, I am enclosing my check for $100.00 as a deposit for your service.

Trusting that I may have the honor of being one of the first to show GOLDWYN PICTURES in this part of the territory, I remain,

Respectfully yours, Sam A. Swartz
Mgr

ADVISORY BOARD
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CHESTER BARNETT

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NILES WELCH

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JACKSONVILLE, FLA.
Current Release—"One of Many" (Metro).

ADELE LANE

Address care DRAMATIC MIRROR.

Edward Jose

THE FILMS REVIEWED

(*Continued from page* 30)

ese advance is driven back, but an attack of liquid fire enabled them to creep up upon the trenches. In desperation the American troops play their trump card and send out their huge Caterpillar tank, which ploughs through the enemy's ranks and scatters them over the border.

Amid the enthusiastic plaudits of the soldiers Patria seeks out Donald Parr, who had been wounded in the battle, and this thrilling story of romance of war ends blissfully in love's young dream.

"THE PINCH HITTER"

Five-Part Comedy by C. Gardner Sullivan, Featuring Charles Ray. Produced by Triangle-Ince-Sullivan Under the Direction of Victor Schertzinger. Supervised by Thomas H. Ince.

Joel Parker ..... Charles Ray
Abbie Nettleton ..... Sylvia Bremer
Obediah Parker ..... Joseph J. Dowling
Jimmie Slater ..... Jerome Storm
Alexis Thompson ..... Darrel Foss
Coach Nolan ..... Louis Durham

"The Pinch Hitter" is the tragedy of a freshman which has a happy ending and a useful moral for all youths who lack confidence. The play has reproduced the atmosphere of a small, fresh-water college with a natural ease that is refreshing after the many clumsy and stagey scenes which have been presented as characteristic of undergraduate behavior. This effect is heightened by the very clever leaders which are perfect examples of the cub humor of upper classman "kidding" with a raw freshman as a victim. This boy, Joel, has come from the farm with roseate dreams of college life and is met with the merciless chaffing and practical joking that his shy awkwardness would inevitably arouse among a student body with too keen a sense of the ridiculous. One friend he has among all the tormenters, the pretty proprietor of a cream puff parlor. This girl shields him from the unconscious cruelty of the students' jokes and inspires him with such confidence in his own success that he is able to meet the critical moment, win an important game for his team and transform himself from the college dub to the hero of the hour.

Charles Ray puts real pathos into the character of the unfortunate freshman. Sylvia Bremer is most lovable as the girl.

Exhibitors can rely upon the combination of Charles Ray and a genuine college atmosphere to make this picture an unqualified success among the better class of patrons.

A. G. S.

"A MAGDALENE OF THE HILLS"

Five-Part Drama, by Harry Chandlee; Scenario by June Mathis. Directed by John W. Noble, Featuring Mabel Taliaferro and Produced by Rolfe for Release by Metro April 16.

Renie Mathis ..... Mabel Taliaferro
Eric Southard ..... William Garwood
Old Mathis ..... Frank Montgomery
Bud Weaver ..... William B. Davidson
Herbert Grayson ..... William Black
Len Mathis ..... Charles Brown

A thoroughly convincing character study is given by Mabel Taliaferro in the role of Renie, a mountain girl in "The Magdalene of the Hills." She lends herself to the part with complete absorption of her own personality and makes the picture not alone entertaining but artistic.

As the much-abused daughter of a mountaineer whose hatred of the owners of a lumber mill amounts to a mania, Miss Taliaferro depicts the suffering of a girl; married as she believes, to be later told that the man is not really her husband. To make matters worse, the man proves to be a nephew of the hated mill owner. He is summoned by a false telegram to return to his uncle and is injured by an automobile. Renie agrees to marry a mountaineer but at the last weakens and tries to escape. Caught, she confesses she is "unfit" to marry him and is turned out of doors by her father. She goes to the mill foreman to find out if possible what has become of the man she loves. The foreman attacks her and is accidentally killed. Tried for murder Renie is finally saved by the nephew, who proves he is her husband after all and, being a lawyer, successfully defends her in court.

The support is good and the mountain scenery beautiful. The picture is well directed and should appeal to audiences of any class.

A. H. S.

"THE VALENTINE GIRL"

Five-Part Drama by Laura Sawyer, Featuring Marguerite Clark. Produced by Famous Players Under the Direction of J. Searle Dawley. Released by Paramount.

Marian Morgan ..... Marguerite Clark
John Morgan ..... Frank Losee
Robert Wentworth ..... Richard Barthelmess
Lucille Haines ..... Katherine Adams
Mrs. Haines ..... Mazzie Holloway Fisher
Joe Winder ..... Adolph Menjou
Mme. Blache ..... Edith Campbell Walker

"The Valentine Girl" has a mere thread of a plot which serves as an excuse for a series of pretty scenes featuring Marguerite Clark in her most artless and childlike moods. In the first half of the picture she plays a little girl of twelve and looks and acts the part with astonishing skill and naturalness. This engaging child is the one guileless figure in a luxurious gambling house of which her father is the head. Because the children next door refuse to play with her she invents playmates for herself out of the pages of her history book and gravely poses as every imaginable character from Queen Elizabeth to Joan of Arc. After her father's arrest and imprisonment she is adopted by a clergyman's family and grows to womanhood in the shadow of the village church, where she meets again her childhood sweetheart and concludes the story in a pretty romance.

Richard Barthelmess as the boy sweetheart is an unusual and attractive type, perfectly adapted to Marguerite Clark's coyly ingenious manner. A raid on the gambling house and a rescue from shipwreck in a picturesque beach scene serve to speed up a somewhat slow moving and saccharine story. The "Valentine" idea is woven through the entire play with an appropriate accompaniment of candy hearts, forget-me-nots and other sentimental symbols.

The many admirers of Marguerite Clark will find her most child-like qualities brought out in this little play against a dainty and sentimental background.

A. G. S.

"THE TWISTED THREAD"

Serial in 15 Episodes by H. M. Harkheimer; Produced by Balboa and Directed by Edgar Jones; Featuring Kathleen Clifford.

EPISODE I.

Resorting to the graphic parlance of the day, this new serial, "The Twisted Thread," has "class." If the first episode is any criterion it will also develop a mystery that will keep even the experts guessing. It has, moreover, a dainty star in Kathleen Clifford, and a good supporting cast. The settings, particularly a panoramic view of three handsome interiors, passing before the spectator in tempo with the action are elaborate but in excellent taste. There is shown a peculiar appliance for turning steel into chalk by means of a heat ray and there are rumors of some terrific catastrophe to come. The story as developed thus far concerns Ines Duprez, who comes to America to live with her guardian. The latter is beset by a strange band wearing grotesque masks, who steal his plans for a new submarine and the papers belonging to his ward, whom they try to burn at the stake. In the cast supporting the star are Gordon Sackville, J. Cullen Landis, Neil Hardin, Ethel Ritchie, Ruth Smith and others.

A. H. S.

(*Continued on page* 33)

ACTIVITIES IN THE FILM STUDIOS OF CALIFORNIA

News of Interest Concerning Motion Picture Doings on Coast

By Mabel Condon.

Los Angeles, Cal. (*Special*).—Douglas Fairbanks and his troupe arrived in Los Angeles last week, and are at work now on a stage at the Lasky Studio. There was a welcome for the seventeen members of Mr. Fairbanks' company, and not the least warm of all of them was that accorded the film industry's prime favorite, Bennie Zeidman.

Director Lawrence Semon returned to New York last week, taking with him Frank Montgomery, Eddie Dunne and two other members of his "Big V" comedy troupe. They will work at the Vitagraph's eastern studio.

The Kalem Company's Glendale Studio closed this week. The coast visit from Phil "Kalem" Wright is suspended.

Added to American

'Tis said that Henry King, who directed the fortunes of "Little Mary Sunshine" at the Balboa Studios, is the new directorate name added to the list at the American Studio.

Jules Furthmann left for New York last week. Mr. Furthmann is a particularly clever script writer, and has three of the latest William Russell pictures to his credit.

Mr. Albert Cowles is one of the new "men of the hour" in the affairs of Triangle. So also is Mr. J. M. Quinn of the Fine Arts Studio. Mr. Cowles has his office at Culver City.

Flits East

Edward A. Kaufman, scenarioist, and at one time one of the press boys in New York City, also publicity man for various New York film companies, returned east this week after two years in the west coast film colony, the majority of which time he spent at Santa Barbara. A number of the scripts produced on the American Company's lot came from the typewriter which gave forth the clever ideas of Mr. Kaufman. There will be a variety of welcomes awaiting him in Gotham Town.

Ollie Kirkby, Kalem actress, is due in Los Angeles from Jacksonville, Florida.

Margarita Fischer has been ill, and just this week was dismissed from the hospital at San Diego. She is now at work in a new feature directed by Harry Pollard.

Herbert Rawlinson has a "big smile" part in the comedy "Hands Up." Charles Hill Mailes and Alice Lake support him.

Director Al Green brough his Selig Company back from the Mohave Desert this week, where they put on scenes for "The Lad and the Lion," featuring Vivian Reed. Will Machin, Charles Le Moyne and others.

Selig Feature Completed

Colin Campbell, meanwhile, has departed for a mountain fishery by way of a vacation after his several weeks' work directing "Caleb Conover," featuring George Fawcett, and with Fritzi Brunette and Thomas Santchi in strong support.

William Duncan threatens to develop into one of our best serial directors. He is completing the eighth episode of the Vitagraph "Hearts of Flame" serial, and with pretty Carol Halloway as his leading woman and with a large number of real cowboys to supply real chases over some of California's steepest foothills, Mr. Duncan is putting some telling and pretty photographic effects into his work.

Margaret Gibson, late of the Ince and Mutual features, has joined the Christie players, where she is receiving the personal direction of Al Christie.

S. R. KENT WITH GENERAL FILM

Of importance in the recent policy of the General Film Co. in putting new blood into the organization is the announcement by Harold Bolster of the appointment of Sidney R. Kent as general sales manager. This appointment takes effect at once and signalizes the beginning of an intensive campaign to modernize the sales end of this great film distributing company.

Mr. Kent comes to General Film from the Vitagraph Co. of America, with which he had been connected for a considerable period in special constructive work.

FAIRBANKS AN AUTHOR

The publicity department of the Artcraft Pictures Corporation and the Britton Publishing Company, distributors of "Laugh and Live," an interesting book by Douglas Fairbanks, have entered an arrangement tying up the sale of the book with the initial Fairbanks-Artcraft picture, "In Again—Out Again."

Copies of this book, which retails at a dollar, are being distributed gratis among Artcraft exhibitors showing the first Fairbanks production, who in turn give them to the patrons with their compliments. This idea will prove a novel booster for the exhibitor when used as a stimulus for off-shows. Manager Rothapfel of the Rialto Theater, New York, is giving to a limited number of patrons copies of this book during the morning shows of "In Again—Out Again," this week.

The Warfare Of The Flesh

Hundreds of women wept at the Broadway last Thursday morning. All were in accord that it is a great picture for Women. . .

The Critics are Unanimous—All say it is a high class picture and a Big smashing Box-Office Winner.

Wid says—

A MONEY-GETTING TITLE WITH A PRODUCTION THAT DOES NOT OFFEND . . . . THE ALLEGORY SCENES WELL HANDLED WITH FINE NATURAL BACKGROUND . . . . THE UNDERLYING MOTIVE LIFTED THE OFFERING INTO THE SPECIAL CLASS . . . THE STORY DEVELOPMENT PROVIDES A NICE ELEMENT OF SUSPENSE WITH A GREAT SURPRISE TWIST . . . .

George W. Graves of Motography says—

The Warfare of the Flesh offers both interesting entertainment and a pointed moral argument. A cast of notable players is uniformly strong . . . a worth while picture and a money-maker for the exhibitor. . . .

George N. Shorey of the Moving Picture News—

Most unusual story—Has deep human appeal and interest—Will satisfy the most refined and has enough punch for the sensation seekers—Many sympathetic touches—Good all around entertainment. . . .

Robert Whitten in the New York Clipper—

A high standard of feature film—it is in many respects a remarkable picture—the story is away from the beaten track—It is well constructed and well told—the acting is excellent and the direction is a credit to Edward Warren.

Adam Hull Shirk of the Dramatic Mirror—

Well conceived prologue—strong modern story with distinguished players as interpreters of remarkable theme—AS A STATE RIGHT PROPOSITION THE FILM SHOULD PROVE A DECIDEDLY PROFITABLE INVESTMENT.

Edward Weitzel, Moving Picture World—

Everything that money could supply in the way of a fine cast and expensive setting has been given the feature.

Charles Wagner says in the Trade Review—

Each character is vividly portrayed and the whole story blends with strong contrast. It entertains throughout, and while the theme is unquestionably blunt it is so powerfully and artistically handled that it will please even the most prudish. All in all it is a box-office attraction of premiere quality.

Miss Agnew, Morning Telegraph—

The production reveals a strength of purpose which can only be appreciated by a personal view. The "eternal story" is told in a novel and wonderfully impressive way and set in a production that is remarkable in every detail. It is another triumph for the photographic art. Many women in the audience wept. Mr. Warren has handled a delicate subject in a delicate way.

Milton R. Lowenthal of the New York Star—

Edward Warren has handled the subject conceded by all motion picture directors as the one most difficult to accurately and conscientiously picturize, and he has done this with a finesse and skill quite unequalled in motion picture annals. To mix the allegorical and every day in such proportions that neither is lost sight of requires genius that Edward Warren seems to be endowed with. The Warfare of the Flesh is a picture that will draw not only to the box-office but to the heart as well.

EDWARD WARREN *Productions*

H. Z. LEVINE, Business Manager, 1482 Broadway, N. Y. City

THE FILMS REVIEWED

(*Continued from page 32*)

"THE LINCOLN CYCLE"

Produced by Charter Features, Featuring Benjamin Chapin. The First Four Features Include "My Mother—The Spirit Man"; "My Father—The Physical Man"; "Myself—The Lincoln Man"; "The Call to Arms." Approximately of Two Reels Each. Release Method Not Yet Announced.

Simply, homely, typical, and touching—this describes the Lincoln Cycle of film features in which Benjamin Chapin appears as Tom Lincoln, father of the martyred President, and as Abraham Lincoln. His characterizations are marked by their artistry and the evidences of careful thought and study of the peculiarities of the two men. The stories deal with the early life of Lincoln, in the first reels, showing the influences which went to the making of one of the greatest men this country has produced thus far.

The actors portraying the other roles—Lincoln's mother, Lincoln as a boy, etc.—are all excellent and lend splendid support.

For eighteen years Chapin has been studying the Lincoln subject and has brought to the portrayal sympathy and understanding.

As a welcome relief from hectic melodrama or problem plays one of these pleasant, instructive, and artistic episodes would be exceedingly welcome on any program.

A. H. S.

Athol, Mass. (*Special*).—Foye and Hill are doing an excellent business with high class moving pictures at Steinberg's Theater. They are the only managers who have been successful with this theater as a moving picture house and high class road attractions.

Charles A. Hohn.

WORLD PICTURES

WILLIAM A. BRADY, Director-General.

WORLD-PICTURES

present

SARAH BERNHARDT

in

"Mothers of France"

Written by Jean Richepin, Member of French Academy.

Directed by Louis Mercanton

ON LOCAL SCREENS

THE STRAND

Marguerite Clark, the talented and popular diminutive actress is seen at the Strand Theater this week in an entirely different sort of photoplay from any in which she has ever appeared. This is "The Valentine Girl," and deals with Marion Morgan, only daughter of a famous gambler and master crook. Another feature of unusual attraction is Roscoe ("Fatty") Arbuckle's initial appearance in the Paramount comedy, "The Butcher Boy."

RIALTO.

Douglas Fairbanks, in his first Artcraft comedy, "In Again, Out Again," is the chief pictorial attraction on the program with which the Rialto celebrates its first anniversary this week. Mr. Rothapfel has expended his best efforts in the endeavor to place this program on a plane of merit hitherto unattained in motion picture presentation. A new scenic setting painted by Joseph Urban is revealed in the theater for the first time, with special supplementary light effects.

TRIANGLE

EXPECTS

to get your business in the near future, Mr. Exhibitor,

BECAUSE

we have abolished the cash deposit system which has been your chief complaint against present day methods of distribution;

BECAUSE

we are putting into operation a flexible modification of the heretofore rigid "program" booking plan, which will enable you to show productions of the more pretentious type without having to pay for your regular program service when you lay it on the shelf unused;

BECAUSE

we are supplying you with productions which *are* productions in every sense of the word, not merely stars with some weak, badly produced "vehicle" written around their limited personalities;

BECAUSE

these productions are being made under the supervision of such master-craftsmen as Thos. H. Ince, Mack Sennett and Allan Dwan, directors who are recognized as supreme in their fields;

BECAUSE

we are fighting hard all the time for ethical, constructive business policies in the film industry and are proving our sincerity by inaugurating such policies whenever and wherever practicable;

BECAUSE

we are thinking of *your* success as well as our own and not trying to exploit you in order to get a little immediate "easy money."

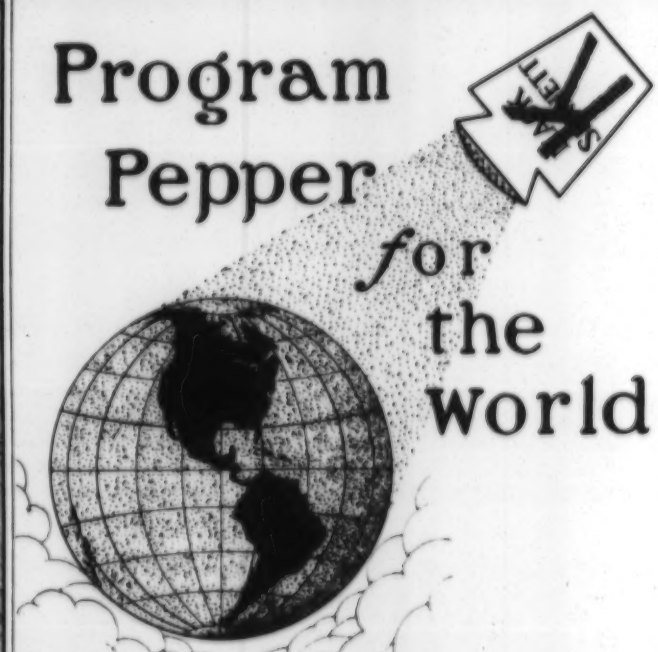
THINK IT OVER, MR. EXHIBITOR

P.S.—Ask us to show you some of our current releases and let us know where you can duplicate such pictures either on a program or in specials. "Happiness," The Pinch Hitter," "The Snarl," "Sweetheart of the Doomed," "The Desert Man," and others. If you have the right kind of a house you must have the right pictures.

RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

MACK SENNETT-KEYSTONE

Program Pepper for the World



RELEASED ONLY BY TRIANGLE DISTRIBUTING CORPORATION

Bookings on "The Barrier" Break Records

The demand for "The Barrier" is nothing short of sensational. This great Rex Beach photodrama of life, love and the unbridled play of primitive emotions is breaking all records. It has scored the **heaviest booking ever placed at one time for a motion picture,** including

The Loew circuit
The Keith and Proctor circuit
The Fox circuit
The Poli circuit

The BARRIER

Photo-Play from Great Book by REX BEACH

The Moving Picture World says: "Seldom before has one feature been booked at one time in this great group of theaters, comprising every big picture house in the East. The booking breaks another record on the Poli Circuit, where it is the first picture to be booked for a week's showing in each theater."

"The Barrier" is now available in both 7-reel and 9-reel lengths. Wire or write for booking.

REX BEACH PICTURES CO., Inc.
440 Fourth Ave., New York City

FOREIGN BUYERS: Communicate immediately with J. FRANK BROCKLISS, Room 705, 729 7th Ave., New York. Tel. 8296 Bryant.

FAMOUS WRITERS FOR FAMOUS PLAYERS

Acquisition of Valuable Material Is Noted—Billie Burke Starts Work

Famous Players-Lasky Corporation announces the acquisition of exceptionally important and interesting photoplay material written by such well known playwrights and authors as George Broadhurst, George Middleton and Pearly Poor Sheehan. From George Broadhurst there was purchased the photoplay rights to "The Law of the Land," one of the most celebrated stage successes which this distinguished playwright has written. Two photoplays have been purchased from George Middleton, namely "At First Sight" and "The Love That Lives." "The Whispering Chorus," by Pearly Poor Sheehan, is a novel soon to be published serially by one of the Munsey publications, the idea being that it is to appear simultaneously in print and upon the screen.

April 23 marks the beginning of Billie Burke's first Famous Players picture, an adaptation of Gelett Burgess's story, "The Mysterious Miss Terry," in accordance with arrangements concluded by Jesse L. Lasky just prior to his departure for the Pacific Coast. Though Mr. Burgess is well known as an author and a humorist, this is his first contribution to motion pictures, but his remarkable success in the field of letters points to a brilliant future for him as a photo playwright.

Negotiations opened by Jesse L. Lasky before his departure for the Pacific Coast have just been completed by the Famous Players-Lasky Corporation with George Jean Nathan for a photoplay formed on Mr. Nathan's "As We See It"—"A Synopsis for an Interesting Play."

The subject has been assigned to Marguerite Clark and it is planned to have it produced by the Famous Players Film company upon the completion of the "Sudleb" stories, photoplay rights of which were recently purchased from Mary Roberts Rinehart. Miss Clark is now engaged at the Famous Players studio upon an adaptation of Sir Arthur Pinero's comedy, "The Amazons," in which she is starring in the role of Tommy.

"Her Better Self," a powerful dramatic story written especially for Pauline Frederick by Margaret Turnbull, will be the celebrated Famous Players star's next vehicle on the Paramount program. It is scheduled for release by Paramount on May 21.

QUICK SALES FOR "ALLAH"

The Selig Polyscope Company reports quick sales on what is said to be Selig's most expensive and elaborate motion picture drama, "The Garden of Allah." Territorial rights are selling rapidly, and it is expected and planned that a Chicago premier will be given in the near future. No time nor expense will be spared in presenting "The Garden of Allah" in a manner befitting its beauty.

"Beware of Strangers," another of the Selig Diamond Specials, is said to have broken records for the rapidity with which territorial rights were disposed of, and reports received from all sources by the Selig company are that "Beware of Strangers" is a strong box office attraction.

"BIRTH" FOR BABY WEEK

Mrs. Theodore C. Tuck, chairman of the New Rochelle Better Baby Week Committee, has arranged with the Eugenic Film company for a showing of "Birth," for two performances on Sunday afternoon, April 29, under the auspices of the Better Baby Committee and the Mother's Club of New Rochelle, N. Y., at Loew's Theater, New Rochelle, N. Y. Dr. A. Hoyt, the city physician of New Rochelle, will deliver a ten-minute lecture.

SIGNAL PLAYERS READY

The players at the Signal-Mutual studio stand ready to leave their screen profession and join in the fight against Germany when their government needs them.

J. P. McGowan, director, has enrolled in the Los Angeles aviation squad to be held in reserve.

G. H. Wischussen, a former United States Army officer, is at work with several men of the Polo Club of Los Angeles organizing a regiment of infantry for service at the front.

F. L. Hemphill, a veteran of the Spanish-American war, is also among the reserves.

FAIRBANKS FILM GOING STRONG

Up-to-date bookings with ninety first-class theaters during the week commencing April 30, for the initial Douglas Fairbanks-Artcraft release, "In Again—Out Again," have been closed, with many applications for showings during this week, under consideration. In addition to these first-run presentations, there were various pre-release showings commencing the week of April 22. Among the houses giving such advance showings were the Rialto Theater, New York, and the Triangle Theater, Brooklyn.

FROM FAR AND NEAR

(By Mirror Correspondents)

CHICAGO, ILL. *(Special)*.—H. A. Spanuth, who was formerly connected with the Central Film Company and other companies in which Jones, Linick & Schaefer were the controlling interests, is now lining up theaters for the Commonwealth Pictures Corporation, which has a capital stock of $2,000,000. It is a new idea. Every theater supplied with pictures will have stock in the company which makes it a co-operative concern. It will mean the elimination of advance deposits, bona-fide and permanent protection on territory, super-service at fair prices and a share in all profits of production and distribution. Mrs. Vernon Castle is sought by the new concern and the contract has about been closed. Elsie Mackay is already under contract.

The Reel Fellows Club will give a ball about the middle of May and it is planned to have Douglas Fairbanks and Mary Pickford as the big drawing cards.

Geraldine Farrar in "Joan the Woman," opened at the Colonial to as choice a crowd of theatrical people as would be possible to assemble together and the general talk was very favorable to the film although the business men of the crowd fear that the dismal ending may influence theatergoers to avoid it.

The La Salle returned to pictures last week offering "The Black Stork."

Mrs. Katherine Hand, the lucky Topeka woman who won the $3,000 check from the Eveready Flashlight Company for sending in the word Daylo, the name accepted to take the place of Flashlight was presented with the check on the State House steps April 5, and representatives of Mutual Film Company took photo motion pictures of the scene which will be exhibited here during the last half of the week. Gem: C. A. McGuigan, manager. In remodeling the Gem Theater, Manager McGuigan has provided a large and attractive foyer at the entrance, in which will be hung pictures of the famous screen stars, and patrons will find it most interesting to stop and look them over. A complete change in the ventilating and lighting systems have improved conditions very much. Good business reported. Iris: Joe W. Risteen, manager. Cozy: Ruth Wright, manageress, good business reported.

H. J. SKINNER.

FAIRMONT, W. VA. *(Special)*.—R. L. McCoy has leased the Grand Opera House, the leading theater, here, succeeding the Millers, who are the owners, in the management. During the Summer months Artcraft, Fox Film, World, Paramount, Metro and all the better grades of screen productions will be given.

A censorship ordinance has been passed by the local city government which permits the showing of pictures that have been passed by other state boards but all others must submit to a review by the local authorities.

J. MONROE BOYER.

MILWAUKEE, WIS. *(Special)*.—Max Linder has reached here in "Max Comes Across" and is being made the subject of much advertising locally, drawing capacity houses at the Merrill where it is being shown. Viola Dana in "The Mortal Sin" is also on the bill. Lionel Barrymore in "His Father's Son" plays the last half. Good houses throughout the week. April 2. The "Girl Who Did Not Care" is playing its second big week at the Paradise to very good houses. The house is now under the exclusive management of Zambreno and Dunn of the Unity Film Company of Chicago. The house will play feature pictures only hereafter.

The Strand is showing the last of the "Seven Deadly Sins." Dorothy Kelly in "The Money Mill" plays the last half together with several reels of comedy. The Strand is frequently witnessing a waiting line and capacity houses are becoming common. The Strand was the first theater to build outside of the heart of the downtown district and in spite of the new territory necessary to work up, it has won a steadily increasing patronage under the direction of Mr. Gross.

William Hart in "The Square Deal Man" is the Princess feature for the week. William Desmond in "Blood Will Tell," and Seena Owen in "A Woman's Awakening" are also being shown. Attendance good.

JOSEPH A. KISS.

The Strand Theater, Altoona, Pa., a picture house has begun work in equipping and building a stage for regular attractions for next season. The Colonial is a new picture house here about to open with a seating capacity of 1,000. Modern in every respect.

ELLIS MARCH.

CINCINNATI, O. *(Special)*.—If any one had boldly contended that Cincinnati would support a motion picture at regular theater prices for more than a month, he would have been deemed a fit subject for a lunacy commission two months ago. All records in this respect have been broken by "The Birth of a Nation," which is doing better in its fourth week at the Grand than it did the first. Manager Aylward is being congratulated upon his foresight in bringing this wonderful film to Cincinnati as soon as the legal ban against it was lifted. It will be continued as long as it pays, of course.

Manager C. Hubert Heuck, of the Lyric tells me that Annette Kellermann in the "Daughter of the Gods," is drawing splendidly. It is in its second week and the prospects are for several more, although it was not intended to make the run indefinite. Lyric prices are from 25 cents to $1.

Little Lost Sister, another white slave film, featuring Vivian Reed, Bessie Eyton and George Fawcett is crowding the Walnut Street Theater.

Louise Glaum, in "Sweetheart of the Doomed," did well at the family for four days.

I understand that the war scare has had a slight effect upon the attendance at the motion picture houses, but not sufficient to cause any apprehension on the part of the managers that permanent bad business will result.

WILLIAM SMITH GOLDENBURG.

TORONTO *(Special)*.—The Regent, our splendid picture house is planning for celebrated artists to appear in conjunction with their superb orchestra, and have made overtures to Percy Grainger the Famous Pianist, to play one week at a salary of $1,200.

GEORGE M. DANTREE.

BRIDGEPORT, CONN. *(Special)*.—At the Plaza: Rex Beach's "The Barrier," which had such a successful Metropolitan showing, was a feature at this house week of April 16. Manager McCarthy is a live wire in obtaining feature films which please a big movie loving public thereby packing his house daily including Sunday shows as well.

When Anita Stewart films are programmed at Poli's vaudeville house, Manager Matt Saunders can display the S. R. O. sign at 1:30 afternoons and 6:30 evenings for a tremendous capacity audience is on hand five minutes after doors open. Paula Blacton's Country Life Series were given here on these days. "The Diary of a Puppy," being voted by Bridgeporters a delightfully original and entertaining offering. These will be a weekly feature at Poli's.

The Militia guarding our local plants, by scouts, coast artillery, etc. were in attendance at Thursday's performance at Poli's to see "Via Wireless and Special War Films."

The Empire draws its daily big coterie of patrons. Paramount and Metro first run programs. Manager George Green has installed a new pipe organ manipulated automatically afternoons. He has obtained first run rights to "Sleeping Fires" and "The Valentine Girl." So direct from New York to the Empire come all the big expensive films which is appreciated by Bridgeporters.

Another house which deserves special mention for its delightful pictures and musical accompaniments, is the Bijou where a diversity of program reigns; the World Brady-made pictures especially going big. "The Witching Hour" did tremendous business here April 5.

East Enders flock to capacity houses at Saperstein's Hippodrome. This manager also pays particular attention to musical settings supplying a good orchestra. Alterations are in progress here for a bigger, better house which will be turned into an airdrome from June until October.

The New Strand, Elite, West End, and Liberty, all big thriving movie houses, are doing record business.

MARY SAYLES HANCOURT.

Hits His Real Stride!

All critics and exhibitors who have seen

MAX LINDER'S "Max in a Taxi"

pronounce it the stroke of GENIUS. "MAX COMES ACROSS" and "MAX WANTS A DIVORCE" were called great, but this is BRILLIANT. It is filled with comic situations, moves with lightning rapidity and winds up with a punch that "knocks your eye out." The great comedian has touched the master key.

WE LEAVE IT TO YOU! LOOKING IS BELIEVING

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1333 Argyle Street, Chicago.

PATHE BREAKS RECORDS

Under J. A. Berst's Administration Business Booms

For the first months of the new year all records have been broken by Pathe. Results never before equaled in the history of the company have been attained under the administration of J. A. Berst, and the largest bonuses ever distributed to the company's employes followed on the great increase in business.

Every branch of the company reflects this increase in efficiency, the purpose of which is better service for exhibitors. The production and distribution of all pictures released by Pathe, have reached a stage in their development which proves the wisdom of Mr. Berst's policy of building on solid rock.

With the results obtained under Mr. Berst's administration for the past year, it is safe to assume that the ensuing year will see greater things than ever.

"JOAN" IN PHILADELPHIA

Big Spectacle Enthusiastically Received

PHILADELPHIA, PA. *(Special)*.—Cecil B. De Mille's wonder spectacle, "Joan the Woman," with Geraldine Farrar as Joan of Arc, opened at the Chestnut Street Opera House to a most enthusiastic audience. Judging by the crowds that have flocked to the theater throughout the week the long engagement of "Joan" in New York is likely to be duplicated here. The Philadelphia *Evening Ledger* said: "'Joan the Woman,' a poem in celluloid. De Mille's direction evokes magic from the story of the fighting maid." *Telegraph*: "Unstinted praise is due Geraldine Farrar for her portrayal of Joan of Arc. As the peasant girl, as the commander-in-chief of the armies of France, as the prisoner before a cruel tribunal, as a martyr midst a mass of flames, her acting is everything that could be desired—an inspiration to all who witnessed it."

NEW USE FOR "MASH" NOTES

Mollie King, star of the new Pathe photoplay serial, "Mystery of the Double Cross," is taking an active part in securing enlistments for the United States Army and Navy. Each day, Miss King receives from 50 to 100 letters of the kind familiarly known as "mash notes." They come from all parts of the country and many of them contain violent avowals of affection for the beautiful young blonde heroine of the newest and best mystery serial.

Heretofore, Miss King has consigned the letters to the waste basket. But the other day, one of the writers made the statement that he was willing to die for her. It gave Miss King an inspiration. Immediately she wrote him that if he felt that way about it, he might better volunteer to die for his country than for her. An answer came back at once from the young man that he had enlisted. Now to each of the young men who write to her, Miss King sends a letter with the suggestion that the writer prove his love by enlisting. Within the next few months Miss King hopes to add many recruits to the army and navy.

The Pathe clean picture policy has met with the heartiest approbation from newspaper critics all over the country, and Gladys Hulette and Baby Marie Osborne, whose pictures strikingly illustrate this policy, are receiving a large amount of publicity through it.

BEN WILSON

STARRING IN THE CLASSIC DETECTIVE SERIAL

"The Voice on the Wire"

15 Episodes. 1st Release, March 12. STUART PATON, Director

Watch for the big feature, "EVEN AS YOU & I" by Lois Weber.

N. B.—Owing to the submarine warfare, Honolulu trip off. Our slogan, "MADE IN AMERICA", not that we are cowards—just patriots.

UNIVERSAL

FRANCIS J. GRANDON

FEATURE PRODUCER FAMOUS PLAYERS-LASKY CO.

Recent Release: JACK PICKFORD in "THE DUMMY"

Press Comments on "THE DUMMY"

Geo. N. Shorey, Motion Picture News: "We consider this play story, acting and production the best the Famous Players have done in many months."

Charles Condon, Motography: "The work of the director, Francis Grandon, is exceedingly skillful in the supervision of the cast and effective in atmosphere and general realism."

A. H. Shirk, Dramatic Mirror: "But the most satisfactory feature is the manner in which the spirit of the piece has been retained. . . . It is a creditable piece of work."

In Preparation—MARIE DORO in "HEART'S DESIRE"

BURTON KING

DIRECTING

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GAIL KANE

American Film Co. Santa Barbara, Cal.

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Annual Subscription (post free), 26s. (Dollars, 5.40)

85 Shaftesbury Avenue LONDON, W.

THE WILLIAMS PRINTING COMPANY, NEW YORK